

US PATENT & TRADEMARK OFFICE
3 0402 00187 5238

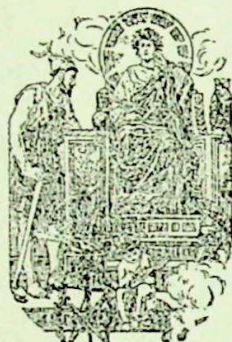
THE NEW
KERAMIC
GALLERY



CHAFFERS
AND
CUNDALL.

554

SCIENTIFIC LIBRARY



UNITED STATES PATENT OFFICE

Des. Div.

GOVERNMENT PRINTING OFFICE

11-2625

RETURN TO
DESIGN DIV.

PATENT OFFICE

JAN 6 1948

DESIGN DIVISION

THE KERAMIC GALLERY



PLATE 5 (*Frontispiece, Vol. II.*)

CHELSEA GROUP of two figures emblematic of "Winter and Spring," with another group "Summer and Autumn" and a central one "The Music Lesson" forming a *garniture de Cheminée*. Modelled by Roubiliac, circa 1765.

Height 14 ins. In the V. and A. Museum (Schreiber Collection).

CHERSEA Group of two figures emblematic of "Win-
ter and Spring," with another group "Summer and
Autumn" and a central one "The Music Lesson"
forming a group as Charming. Modelled by
Roubillac, circa 1605.

Weight 150 lbs. and 1 lb. 10 oz. (1 lb. 10 oz. 10 gr.)

Companion volume to Chaffers' "Marks and Monograms on Pottery and Porcelain."

NOV 10 1947

THE NEW

U. S. PATENT OFFICE



KERAMIC



GALLERY

Containing seven hundred illustrations of rare, curious and choice examples of Pottery and Porcelain from early times to the beginning of the Twentieth Century & including eight full-page plates in colours

WITH

DESCRIPTIVE LETTERPRESS AND HISTORICAL NOTES

PATENT OFFICE

BY

JAN 6 1948

WILLIAM CHAFFERS

DESIGN DIVISION

*Author of "Marks and Monograms on Pottery and Porcelain,"
"Hall Marks on Gold and Silver Plate," etc.*

THIS EDITION, THE THIRD, IS ENLARGED BY OVER 100 ADDITIONAL ILLUSTRATIONS, WITH DESCRIPTIONS, AS WELL AS EXTRA FULL-PAGE PLATES IN COLOURS AND NUMEROUS MARKS, THE WHOLE WORK BEING

REVISED AND EDITED BY

H. M. CUNDALL, I.S.O., F.S.A.

IN TWO VOLUMES.—VOLUME II

LONDON: REEVES AND TURNER

MCMXXVI

1926

Des. Div.

NK

4225

.C4

1926

V, 2

JAN 6 1948

LIBRARY
NOV 10 1947

DESIGN DIVISION CONTENTS

U. S. PATENT OFFICE

NOTE.—The references to "MARKS AND MONOGRAMS ON POTTERY AND PORCELAIN," by W. CHAFFERS, are in the 13th edition, revised by FREDERICK LITCHFIELD, 1912.

VOLUME I.

ANCIENT POTTERY	PAGE 1
MAIOLICA—ITALY	43
" SPAIN	149
CONTINENTAL FAYENCE—FRANCE	171
" " GERMANY	236
" " HOLLAND, LUXEMBURG AND SWITZERLAND	273
" " RUSSIA, POLAND, CZECHO-SLOVAKIA AND SWEDEN	291
CONTINENTAL PORCELAIN	299
" " ITALY	303

VOLUME II.

CONTINENTAL PORCELAIN—FRANCE	329
" " DENMARK	372
" " SPAIN	375
" " PORTUGAL	379
" " GERMANY	380
" " AUSTRIA, CZECHO-SLOVAKIA AND HUNGARY	425
" " SWITZERLAND	440
" " HOLLAND	443
" " BELGIUM AND LUXEMBURG	448
" " RUSSIA AND POLAND	455
" " SWEDEN	462
GREAT BRITAIN—POTTERY	465
" " PORCELAIN	531
ORIENTAL POTTERY AND PORCELAIN—CHINA	597
" " " JAPAN	641
" " " PERSIA, SYRIA AND TURKEY	655
AMERICAN POTTERY AND PORCELAIN	676
INDEX	689

60681. Recd. in inspection. Nov. 10/47. Stechert-Hafner, 26.00 net

60681

LIST OF PLATES IN COLOUR.

VOLUME I.

	PAGE
SÈVRES VASE	<i>Frontispiece</i>
CAFFAGGIOLO PLATE, REPRESENTING A MAIOLICA PAINTER IN HIS STUDIO. <i>facing</i>	112
HISPANO-MORESQUE (VALENCIA) DRUG VASE	160
NUREMBERG JUG	240

VOLUME II.

CHELSEA GROUP. "WINTER AND SPRING"	<i>Frontispiece</i>
DRESDEN (MEISSEN) GROUP	<i>facing</i> 384
WORCESTER VASE	560
CHINESE, MING DYNASTY, VASE	624

FRANCE.



ST. CLOUD. The manufacture of soft porcelain was invented in 1677 by Pierre Chicaneau, founder of the fayence factory at St. Cloud, and in 1698 ware of all kinds and forms were made. Chicaneau died soon after, but in the letters patent of 1702, granted to his heirs, it states that his widow, Barbe Courdray, and her children, Jean, Jean Baptiste, Pierre, and Geneviève Chicanneau, were interested in the works; that their father had applied himself for many years past to the fabrication of fayence, which he had brought to a high state of perfection, and had made many experiments and attempts to discover the secret of true porcelain, and from the year 1696 had produced some nearly equal to the porcelain of China. His children, to whom he imparted the secret had since his death successfully continued the fabrication, and they were permitted individually or collectively to manufacture porcelain at St. Cloud, or in any other part or parts of the kingdom, except Rouen and its faubourgs; this privilege was for ten years. In 1712 a renewal took place for another ten years, and in the meantime the widow, Barbe Courdray, had married Henri Trou.

In 1722 letters patent were granted for twenty years more to Jean and Jean Baptiste Chicanneau, Marie Moreau, the widow of Pierre Chicanneau (third son), and Henri and Gabriel Trou, children of Barbe Courdray by her second marriage. About this time serious disagreements occurred between the two families, and they separated, Gabriel and Henri Trou remaining at St. Cloud, patronised by the Duke of Orleans; while Marie Moreau

opened another establishment in the Rue de la Ville l'Évêque, Faubourg St. Honoré, directed by Dominique François Chicanneau. In 1742 another *arrêt* granted privileges for twenty years to both these establishments, and Marie Moreau dying in 1743 left Dominique her business.

The manufactory at St. Cloud was destroyed by fire (the act of an incendiary) in 1773, and the manufacture ceased, the proprietors not being able to raise sufficient funds to rebuild it.

The body of the porcelain has a fine and regular grain, and the glaze is bright and clear. Most of the



pieces are on a small scale.

The mark on the ware was the sun, in compliment to Louis XIV, and was used from about 1696 to 1722; from 1730 to 1762 the marks were St. C. for St. Cloud, and T for Trou, the director, either traced in blue or graved in the ware.

The examples here given are : Fig. 281, two jugs and covers with the surface moulded into a scale-pattern, in the V. and A. Museum; and Fig. 282, a statuette of Astronomy seated, holding the sun; formerly in Lady Charlotte Schreiber's Collection.

ROUEN. Louis Poterat, Sieur de St. Étienne, of St. Sever, a suburb of Rouen, obtained letters patent in 1673, stating that he had discovered processes for fabricating porcelain similar to that of China, and wares resembling those of Delft; but the former was of a very rude character and never arrived at any perfection.

After the establishment at St. Cloud had commenced selling porcelain, the proprietors of the Rouen manufactory appear to have revived their porcelain in the hopes of competing with them, but with no good result.



Fig. 282. STATUETTE.

ST. CLOUD

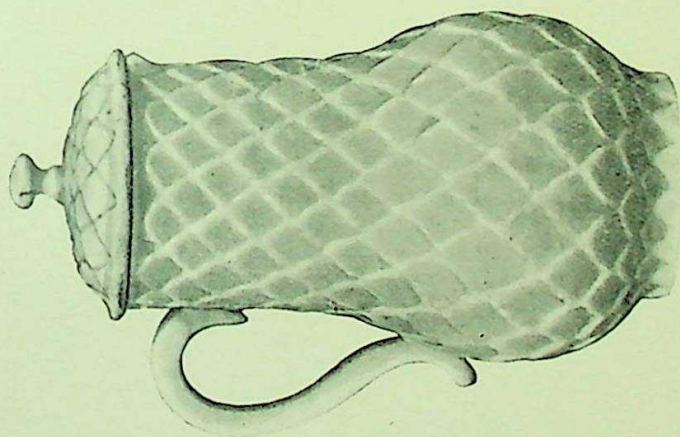


Fig. 281 Two Jugs.

There is no record of a marked specimen of Rouen porcelain, and only about fifty pieces of this rare porcelain are known.

There are a few pieces in the Museums of Rouen and Sèvres.

Figs. 283, 284. Wafer-box and cover and a cup, painted in blue; late seventeenth century. V. and A. Museum.



Fig. 283. WAFER BOX.



Fig. 284. CUP.

CHANTILLY. This manufactory was founded in 1725 by Louis Henri de Bourbon, Duc de Condé. The first manager was Sicaire Cirou, who died in 1751. He was succeeded by Antheaume de Surval and others. The porcelain was highly esteemed, the earlier specimens being mostly decorated in the "Kakiyemon" style of Japanese porcelain, and there was hardly any object which they did not produce, from the lofty vase to the simplest knife-handle. The Chantilly pattern was a great favourite for ordinary services; it was called "Barbeau," and consisted of a small blue flower running over the white paste. The mark is a



hunting horn in blue or red, frequently accompanied by a letter, indicating the pattern or initial of the painter. Sometimes the horn is impressed and marked in blue on the same piece.

In 1792 an attempt was made by an Englishman named Christopher Potter to revive the factory, but the enterprise was abandoned in 1800. Several others attempted to restore the industry, among them Pigory, in 1803, and later Aaron. But their

productions were of hard-paste porcelain and cannot be confused with the Chantilly soft-paste.

Fig. 285. A pair of figures. These costume figures are of some rarity. They were given to the V. and A. Museum by Mr. J. H. Fitzhenry.



Fig. 285. PAIR OF FIGURES.

Fig. 286 is a cup and saucer, painted with Chinese flowers; in the V. and A. Museum.

Fig. 287. Dish, with hawking party in the centre, and four panels with game; mark, hunting horn and P. in gold; diameter, 12 inches. The mark is that of Pigory; in the Franks Collection.

MENNECY-VILLEROY (Ile de France). This important manufactory was established in 1735, but according to some authorities in 1748, by François Barbin, under the patronage of Louis François de Neufville, Duc de Villeroy. The early specimens are similar to the *porcelaine tendre* of St. Cloud, of a milky translucent appearance, and the decoration somewhat slight.

CHANTILLY



Fig. 286. CUP AND SAUCER.

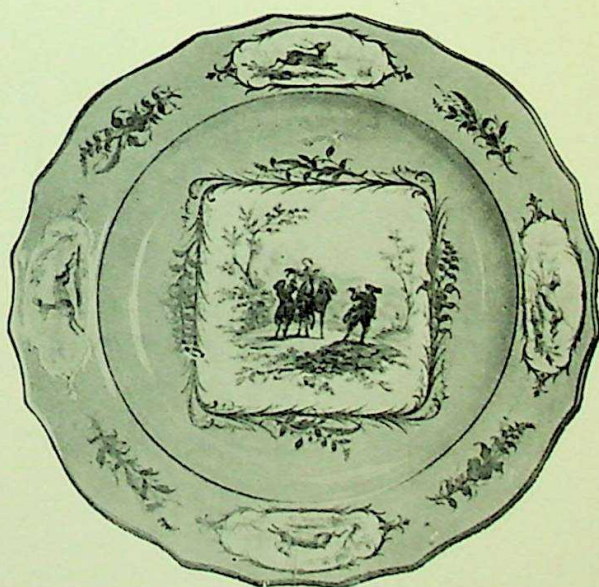


Fig. 287. DISH.

MENNECY—VILLEROY



Fig. 288. THREE GROUPS.

Barbin was succeeded about 1762 by Symphorien Jacques, sculptor, and Joseph Jullien, painter, and the manufactory continued in a flourishing state until 1773, when, on the expiration



Fig. 289. SUGAR BASIN AND STAND.

of the lease, it was removed to Bourg-la-Reine. The mark is usually **D.V.** impressed, in allusion to the patron, and is sometimes traced in colour.

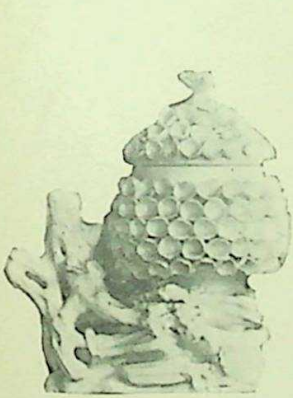


Fig. 291. VASE.

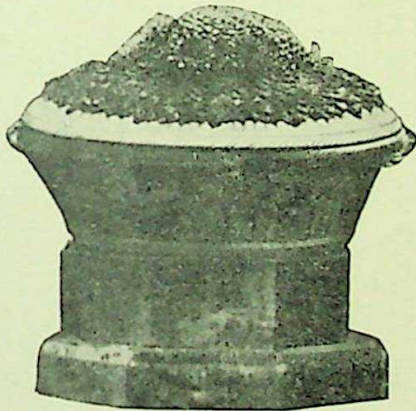


Fig. 290. BASKET AND COVER.



Fig. 292. VASE.

Fig. 288, three groups of children playing; V. and A. Museum.

Fig. 289 is a sugar basin and stand, painted with flowers; in the V. and A. Museum.

Fig. 290, a basket and cover with flowers in relief; in the Countess of Bessborough's Collection.

Figs. 291 and 292, a pair of white vases, with flowers in relief.

BOURG-LA-REINE. The factory, as already stated, was established in 1773 on its removal from Mennecy, and was carried on by Jacques and Jullien, under the patronage of the Comte d'Eu. Its productions were of little importance in comparison with those of Mennecy. The mark of D. V. was changed to B. R. It was in active existence, making china purely of an industrial character, in 1788.

B. R.



Fig. 293. CUSTARD CUP.

Fig. 293. Custard cup and cover, painted with flowers; mark. B. R.; height, $3\frac{1}{4}$ inches; in the Franks Collection.

SCEAUX PENTHIÈVRE, near Paris. This manufactory was established in 1750 by Jacques Chapelle, under the patronage

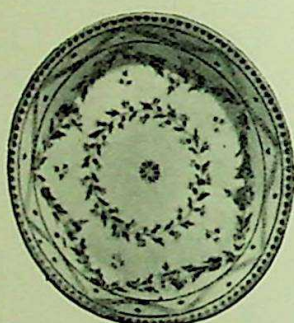


Fig. 294. CUP AND SAUCER.



Fig. 295. MILK POT.

of the Duchesse de Maine. It was situated opposite the Petit Châtelet, and became later under the patronage of the Duc de Penthièvre. It was managed by Jacques and Jullien, and later by Richard Glot. The wares of this factory resemble those of Mennecy both in paste and glaze. The following letters are engraved on the soft clay, and are the usual porcelain marks (a). Sometimes the mark (b) was used, as on the fayence, the Duke being High Admiral of France. The Prince-Protector died in 1794, but the production of *pâte tendre* ceased before that time.

SX

(a)



(b)

Fig. 294 is a cup and saucer, marked with the anchor.

Fig. 295, a milk pot, painted with poultry, marked S X.

ARRAS. A factory was established here in 1770 by Boussemaert, a potter of Lille. About 1771, four sisters named Delemer took over the factory, under the patronage of M. de Calonne, Intendant de Flandre et de l'Artois. The porcelain is of little importance. It was generally decorated in underglaze blue. The mark is in blue, under the glaze.

AR



Fig. 296. SEAU.

In 1785 coal was adopted instead of wood for baking the ware. The manufacture ceased in 1786.

Fig. 296 is a *seau*, painted with flowers, and marked A R; in the V. and A. Museum.

BOULOGNE-SUR-MER. A manufactory of porcelain was established here by M. Haffringue, about 1857, with the kaolin of Limoges. The work was not remunerative and it was discontinued. The mark is a square tablet with an anchor and letters in the angles.

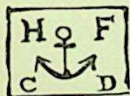


Fig. 297. PLAQUE.



Fig. 298. SUCRIER.

Figs. 297 and 298 are two specimens in white biscuit, the former a plaque with a dead bird in high relief, one of a pair belonging to the Countess of Bessborough, and the latter a sucrier, part of a tea service, with cupids. Both were formerly in Lady Charlotte Schreiber's Collection.

ÉTIOLLES (Seine-et-Oise), near Corbeil. A factory was established here about 1768, by Monnier, for soft paste porcelain. The porcelain of St. Cloud was imitated at first, but later hard paste was made.

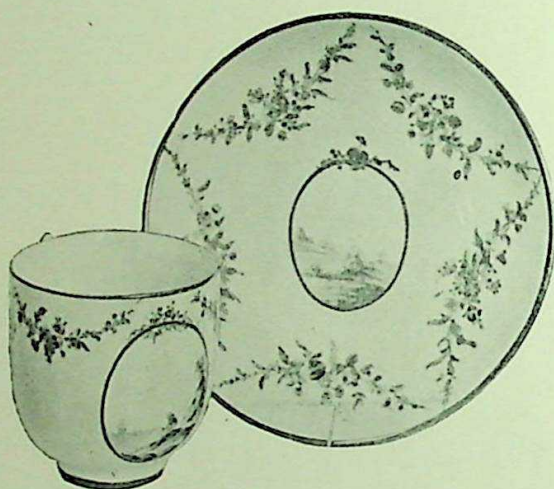


Fig. 299. CUP AND SAUCER.

The mark for both classes of porcelain is the name of the place, with or without the name Pellevé or the monogram as given. The works lasted only a short time.

Etiolles
1768
Pellevé

MP

Fig. 299, a cup and saucer, decorated with festoons of flowers and medallions enclosing a sea view; marks, P on cup and E. Pellevé, 1770, on saucer; diameter, $2\frac{1}{2}$ and 5 inches; in the Franks Collection.

LILLE. This manufactory for the purpose of producing both fayence and porcelain was established in 1711 by Barthélemy Dorez and Pierre Pelissier, his nephew, natives of Lille. The porcelain (*pâte tendre*) of this time was like that of St.

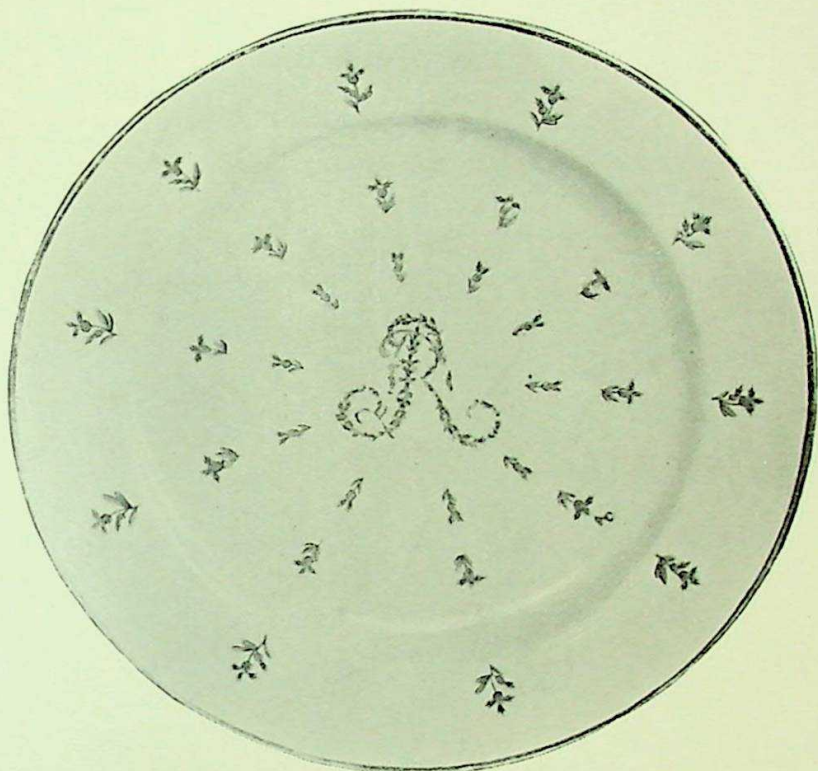


Fig. 300. PLATE.

Cloud, but in the Delft style, the favourite ornamentation being Chinese designs, but no mark is known. At a later period (in



Fig. 301. CUP AND SAUCER.

1784) a manufactory of hard porcelain was established by Leperre Durot, under the patronage of the Dauphin; it was styled "Manufacture Royale de Monseigneur le Dauphin."

The porcelain of Leperre Durot is richly adorned with gold and with carefully painted bouquets of flowers.

In 1790 the manufactory changed hands, and several attempts were made to insure its success, without avail. M. Roger succeeded Leperre Durot, and in 1792 he sold his interest in the works to Messieurs Regnault and Graindorge; they were ruined, and the establishment was closed about 1800. The mark on the hard porcelain of Leperre Durot is a crowned dolphin, the emblem of the royal protection; it is in red, either pencilled or stencilled (*b*).

Fig. 300. Plate, painted in colours and gilded; 1784-93. Mark as given (*a*), in red. V. and A. Museum.

Fig. 301. A cup, cover, and saucer, with gold ornaments on white, and landscapes painted in Indian ink; it has the same mark.

CLIGNANCOURT. A factory, one of the most distinguished

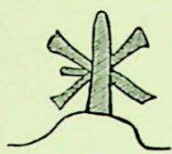


Fig. 302. MILK POT AND COVER.

Fig. 303. CUP AND DISH.

Fig. 304. MILK JUG.

of the French factories at the end of the eighteenth century, was established here in 1771 by Pierre Deruelle, under the patronage of Louis Stanislas Xavier, Comte de Provence, brother of the King (afterwards Louis XVIII). With the advantages of excellent material and the services of good artists, some first-rate results were obtained.



The decoration shows a preference for strewn flowers; also for gold alone. The first mark was a windmill, in blue, which is rarely met with, as it was used for so short a time.

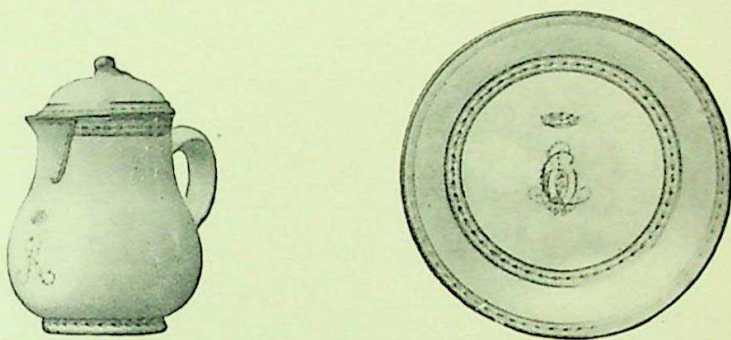


Fig. 305. MILK POT AND STAND.

Later, a stencilled mark, in red, erroneously supposed to be that of Deruelle, was used on pieces in the Chinese style, in hard paste, from 1775 to 1780. In more perfect marks the letters L. S. X. can be traced, for the Prince's names, with or without a coronet. The marks of Deruelle, above mentioned, were



The letter M and a crown denote Monsieur, the King's brother. This mark ceased about 1790.

Fig. 302. Milk-pot, painted with figures.

Fig. 303. Cup and dish, painted with flowers.

Fig. 304. Milk-jug, with gold flowers, and the windmill mark.

Fig. 305. Milk-pot and stand, with floral initials.

LUNÉVILLE. A factory called "La Manufacture Stanislas" was established in 1731. It lasted only a short time, but a later manufactory, founded about 1769, was celebrated for its productions.

Paul Louis Cyfflé, sculptor, obtained, in 1768, letters patent for fifteen years, by virtue of which he established another manufactory for superior vessels of the material called *terre de Lorraine*, a biscuit-like material, so white as to be hardly distinguishable from the ordinary hard biscuit; and in the following year a new privilege was granted for making groups and statuettes with



Fig. 306. GROUP.

his improved paste, under the name of *pâte de marbre*. Cyfflé was born at Bourges in January, 1724, and resided at Lunéville as early as 1746, so that it is probable he may have worked at the Stanislas manufactory at Lunéville, his own not being established until 1768. The works of Cyfflé were of biscuit, that is, not covered with glaze, so that the delicacy of the work for which he was remarkable was preserved, and gave it a greater resemblance to marble.

TERRE DE
LORRAINE
leopold

(a)

There were some very important groups made here, stamped (a), probably the same as are noticed by Horace Walpole, in his Catalogue of Strawberry Hill, as the "Biscuit de Nancy."

Fig. 306. Group in hard paste biscuit porcelain. From a model by Paul Louis Cyfflé. Marked "Terre de Lorraine" and C incised. V. and A. Museum.

ORLEANS. This manufactory was established by M. Geréault in 1753, under the protection of the Duc de Penthièvre, and the porcelain first made here was of the soft paste, but hard

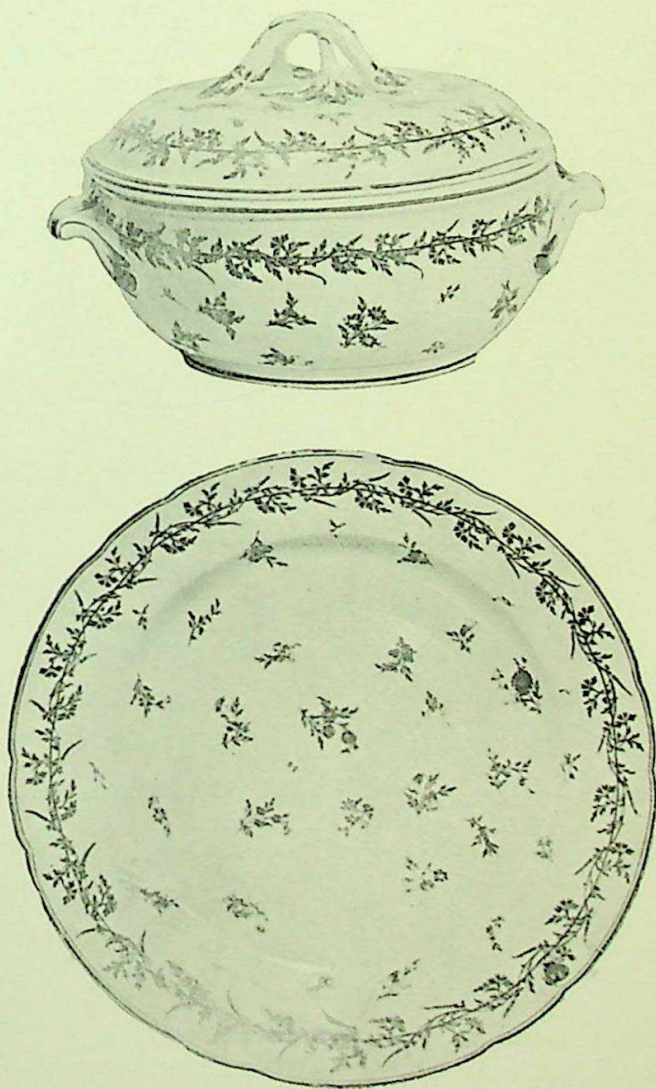
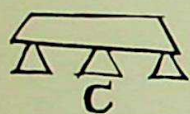


Fig. 307. BOWL, COVER AND STAND.

paste was subsequently produced, and both kinds were executed concurrently. Gerréault was succeeded in the management of the manufactory of Orleans by Bourdon *fils*, about 1788; Piédor; Dubois; and lastly, Benoist Le Brun, from 1808 to 1811. It is generally decorated in blue, sometimes in polychrome. The mark on the *pâte tendre* is composed of a *lambel d'Orléans* of three points, in outline, and a G beneath (*a*); on hard porcelain the *lambel* is filled in with colour (*b*). From 1808 to 1811 Le Brun marked the ware with his initials, in blue or gold (*c*).



(a)



(b)



(c)



Fig. 308. SUCRIER.

Fig. 307. Bowl, cover, and stand, decorated in gold with sprigs; mark, heraldic label in blue; diameters, $8\frac{3}{4}$ and $12\frac{1}{2}$ ins.; in the Franks Collection.

Fig. 308 is a sucrier with medallions of roses.

NIDERVILLER. An important manufactory of fayence was established about 1754 by Jean Louis, Baron Beyerlé (*a*). After successfully carrying on this branch for some years, he attempted hard porcelain in 1768, and procured potters and artists from Saxony. In his new enterprise he was equally successful, sparing no expense to procure the best modellers, both in fayence and porcelain, being assisted by Paul Louis Cyfflé, of Lunéville, and others. In 1774 the factory passed into the possession of the Comte de Custine, with François Lanfray as manager. He paid especial attention to the production of fine porcelain; the fabrication of statuettes was greatly increased, the best of which were modelled by MM. Lemire and Favot, from Lunéville (*b*).

After the decapitation of the unfortunate De Custine, in 1793, his estates were forfeited to the Republic, and were sold

on the 25 Germinal, An X (1802), to Lanfray, who then carried them on until his death in 1827. His marks during this time on painted pieces and figures were the name of the town stamped, or his own initial stencilled in blue (*c*). On November 25, 1827, the manufactory was acquired by M. L. G. Dryander, of Saarbrücken. For many years he continued to make porcelain, as well as fayence groups and statuettes, but the distance of his *fabrique* from the kaolin of St. Yrieix prevented him from competing successfully with those of Limoges, and this branch was abandoned.



Fig. 309.

MILK POT AND COVER.



Fig. 310.

CUP AND SAUCER.



(a)

(b)



(c)

NIDERVILLE

Fig. 309 is a milk-pot and cover, painted with bouquets of flowers; mark, double C under coronet, in blue; height, $6\frac{1}{2}$ inches; in the Franks Collection.

Fig. 310 is a cup and saucer.

BOISSETTE, near Melun. A factory was established in 1778 by Jacques Vermonet *père et fils*, under the patronage of the Duc d'Orléans. The enterprise appears to have lasted about fifteen years. Its productions were similar to the hard paste Paris factories, and were decorated chiefly with polychrome flowers in the Meissen style. The mark  is the initial of Boissette.

A teapot, painted with bouquets of flowers, was in Mr. Reynolds's Collection (see Fig. 311).



Fig. 311. TEAPOT.

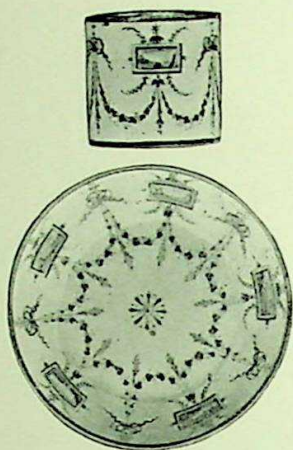


Fig. 312. CUP AND SAUCER.

CAEN, Normandy. This manufactory was established and supported by some of the principal inhabitants, at the time of the French Revolution, towards 1800, when several workmen from Sèvres came to join it. It was carried on for a few years in the Rue Montagne près les Moulins, at Caen, and the first director is said to have been d'Aigmont-Desmares, but no market being found for the china, the manufacture was discontinued in 1806, and the stock divided among the parties concerned. As this ware never became an article of commerce, it is rarely met with. The china is hard paste, and equal to that of Sèvres, and of the same forms. A tea cup and saucer, delicately painted with gold and green festoons, and small square medallions of landscapes in Indian ink, with **caen** stencilled in red, is represented in Fig. 312. In the V. and A. Museum.

VALENCIENNES (Nord). By an Order of Council, dated 24th May, 1785, Jean Baptiste Fauquez, and afterwards his brother-in-law, Lamoninary, were allowed to carry on a manufacture of porcelain at Valenciennes. The initials of their names, as well as the letter V, appear on some specimens. M. Fauquez was origin-

ally established at St. Amand in the manufacture of fayence as early as 1771, and probably carried on both works simultaneously.

A sculptor named Verboeckhoven executed some biscuit groups.

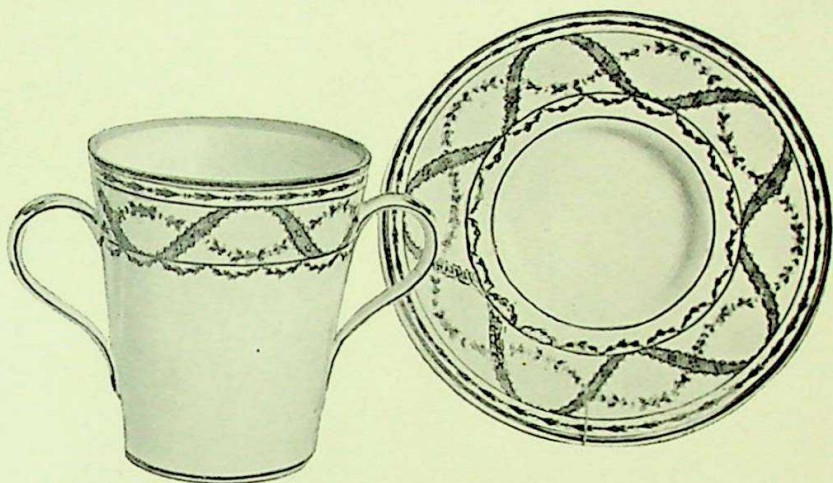


Fig. 313. CUP AND SAUCER.

Fig. 313 is a cup and saucer, decorated with wavy garlands of flowers, in colours and in gold; mark, F. L. V. in cipher, in blue; diameter, $3\frac{3}{4}$ and $6\frac{1}{4}$ inches; in the Franks Collection.

ST. AMAND-LES-EAUX. This was one of the last of the French factories for soft porcelain to be founded. It commenced in 1771, under the fayence maker, Jean Baptiste Fauquez. It passed into the hands of M. de Bettignies in 1785, and has continued to the present day.

The porcelain made at St. Amand appears to have been an imitation of the contemporary Sèvres productions.

STRASBURG. About the year 1752, Paul Hannong obtained the secret of true porcelain from Ringler, and started a factory here, but in consequence of the monopoly of Sèvres he was compelled to relinquish it, and in 1754 removed to Frankenthal, where he was received with open arms, and greatly flourished under the protection of the Elector Palatine Carl Theodore. Paul Hannong died in 1760, and in 1762 his son, Joseph

LIBRARY

NOV 19 1894

U. S. PATENT OFF.

Adam Hannong sold the Frankenthal factory and returned to Strasburg, and in 1774 resumed the production of porcelain, but this ceased about 1780, and the works were closed. The Strasburg marks are those of Paul Hannong.

Fig. 314. Cup and saucer, painted in colours; on cup, medallion of fable of wolf and the lamb, and on saucer, a goat; mark, I. H. combined and monogram of Joseph Hannong; diameter, $2\frac{5}{8}$ and $5\frac{5}{8}$ inches; in the Franks Collection.

Fig. 315 is a milk-pot with landscapes.

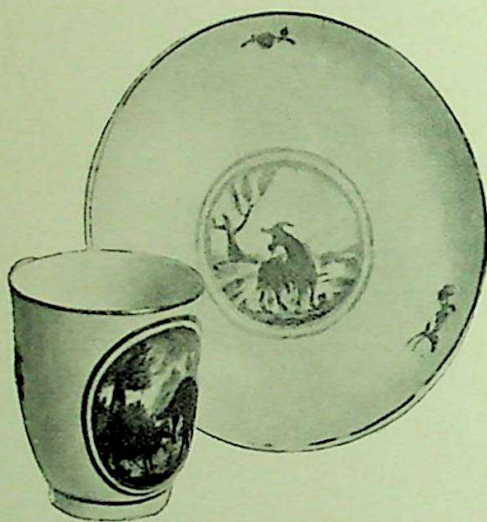


Fig. 314. CUP AND SAUCER.



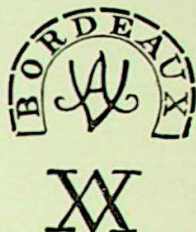
Fig. 315. MILK POT.

BORDEAUX. A factory appears to have been established here for hard porcelain in 1781 by a potter named Pierre Verneuilh.



Fig. 316. TEA-POT, CUP AND SAUCER.

Its table wares are of fine quality, the porcelain is white with a good white glaze. They bear decorations in flowers and landscapes. The mark used is shown. Fig. 316, tea-pot, cup and saucer, painted with flowers and gilded. Mark, double V (for Verneuilh and nephew) in gold; 1781-87. V. and A. Museum.



MARSEILLES. An important manufactory of hard porcelain was carried on by Joseph Robert from about 1776, and was in full activity at the time of a visit of the Comte de Provence in 1777, who especially noticed a large finely modelled vase, a complete service expressly made for England, and porcelain flowers delicately copied from nature, like those of Sèvres. The order from England, where so many important china manufactories already existed, shows the Marseilles ware was renowned at that time. Porcelain was made also by Honoré Savy, and Veuve Perrin, but was only of secondary importance. The decoration, often in polychrome, is after the style of the Marseilles fayence. The works were closed about the period of the French Revolution in 1793.

PARIS. RUE THIROUX. A factory was established here in 1776 by André Marie Lebœuf, and the ware was known as "Porcelaine de la Reine," and for richness of colour and gilding in no wise inferior to Sèvres. The mark is A under a crown, for Antoinette (it was under the protection of Marie Antoinette), stencilled in red.



Fig. 317. SUCRIER.

Among its finest productions was its white porcelain with gold borders.

Fig. 317 is a sucrier, which is marked with the crowned A.

PARIS. RUE DE BONDY. These works were opened in 1781 by Dihl, who later entered into partnership with Guerhard, and was under the patronage of the Duc d'Angoulême, and the ware was called "Porcelaine d'Angoulême." This factory was one of the most important of its time, and produced specimens with decoration found on Sèvres of the late hard paste period. The name of the *fabrique* is sometimes written or stencilled at length.

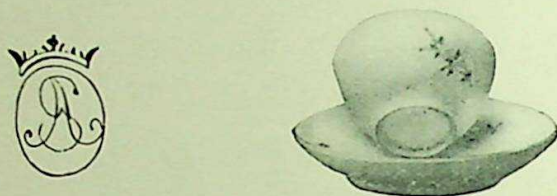


Fig. 318. CUP AND SAUCER.

Fig. 318 is a cup and saucer, painted with sprigs and flowers. Fig. 319. Ewer and basin; in the V. and A. Museum

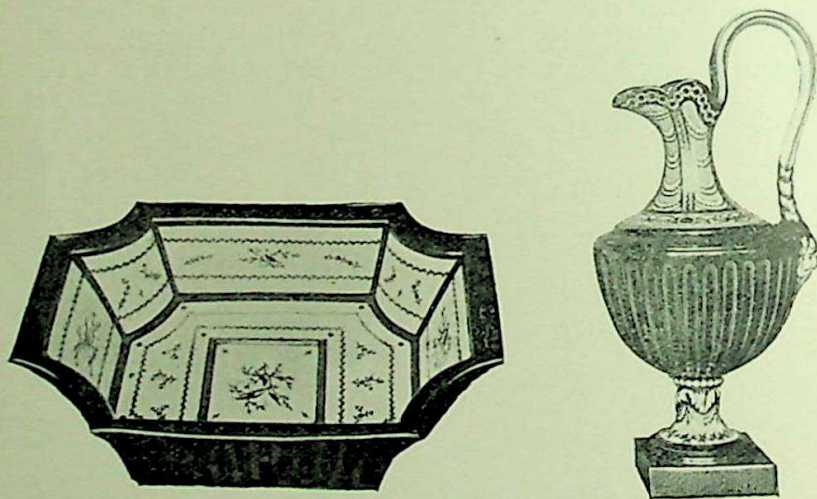


Fig. 319. EWER AND BASIN.

PARIS. RUE FONTAINE AU ROY. This factory for porcelain, called "De la Courtille," was established in 1771 by Jean Baptiste Locré, who was afterwards joined by Russinger, from Höchst, in 1784. The latter during the Revolution became owner of the factory, and it continued to exist under various owners until about 1830.



Its productions were dainty, with white paste and clean glaze. The mark is composed of two flambeaux crossed in blue, and not two arrows, as usually given.

Fig. 320 is part of a tea service in the V. and A. Museum.

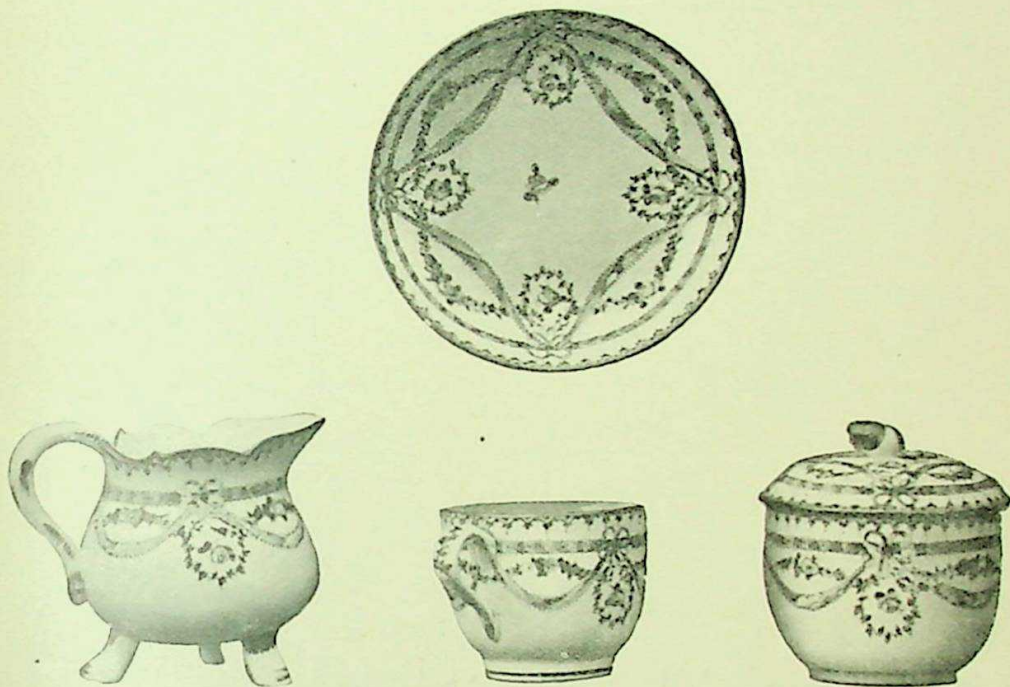


Fig. 320. PART OF A TEA SERVICE.



Fig. 321. TEAPOT.

PARIS. FAUBOURG ST. HONORÉ. A factory was started here in 1711 by Veuve Chicanneau, *née* Marie Moreau, and appears to have been a branch of the works at St. Cloud. The teapot, Fig. 321, marked V^e M. & C., is probably from these works.

PARIS. PONT-AUX-CHOUX. On April 22, 1784, Louis Honoré de la Marre de Villars opened an establishment for the manufacture of porcelain in the Rue des Boulets, Faubourg St. Antoine. It was afterwards disposed of to Jean Baptiste Outrequin de Montarey and Edmé Toulouse, who, in August, 1786, obtained a *brêvet* from the Duke of Orleans, Louis Philippe Joseph, and authority to sign the productions with the letters

L. P., and to take the title of *Manufacture de M. le Duc d'Or-*

léans, but its marks are so numerous that it is impossible to describe all of them here. They were afterwards established in Rue Amelot, *au Pont-aux-Choux*, by which name the porcelain is generally known.

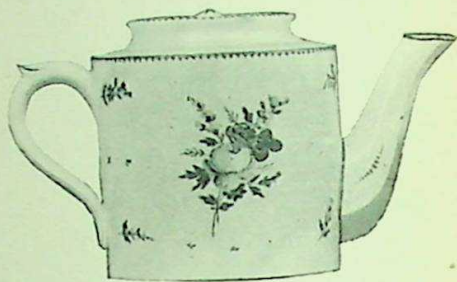


Fig. 322. TEAPOT.

The former name ceased in 1793, with the condemnation of the Duke of Orleans, and the objects subsequently produced were inscribed merely "*Fabrique du Pont-aux-Choux*." This name is marked in blue beneath a porcelain teapot, painted with sprigs of flowers, see Fig. 322.

PARIS. RUE DE CRUSSOL. The works were established in 1789 by Charles Potter, an Englishman, and the



Fig. 323. CUP.

ware was called the "Prince of Wales's China." The decoration was characteristic of French porcelain of the period, and consisted principally of small flowers. The first mark given is *in red*. The next, *in blue*, the top letter being B, is on a canary-coloured cup, painted with flowers and butterflies by Potter, see Fig. 323. These two marks are on separate pieces of the same service, one marked in red, the other in blue.

R
C.P
I

B
Potter
42

PARIS. RUE DES AMANDIERS-POPINCOURT. It was Nepomuc Hermann Nast who made this factory famous in the history of porcelain. Previous to 1782 he had worked at Vincennes, when he commenced his own factory.

Nast produced some fine biscuit ware combined with Wedgwood blue or lilac ground. He died in 1817, and was succeeded by his two sons until 1835.

Fig. 324. Ewer and cover and basin, painted in colours and gilded. *nast a paris*
 Mark, NAST, in red; c. 1790. V. and *par brevet d'inven^{on}*
 A. Museum.

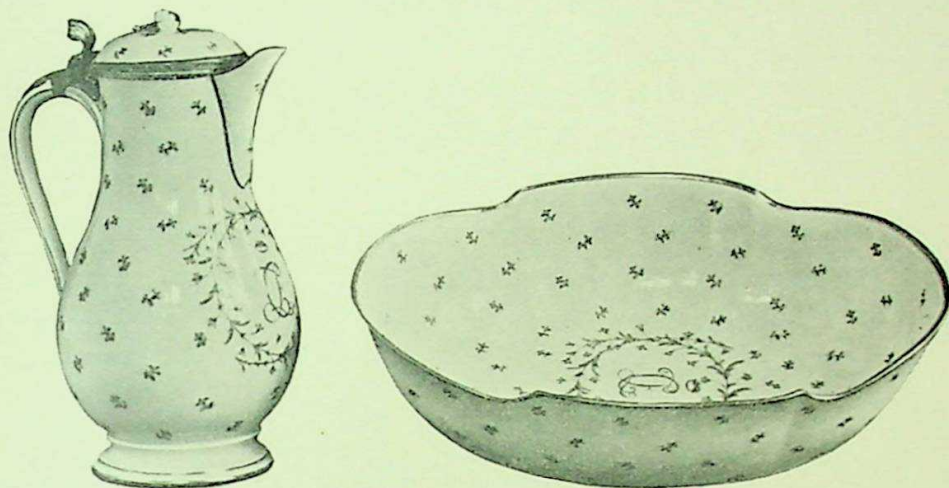


Fig. 324. EWER AND BASIN.

PARIS. BELLEVILLE. The factory originally established in 1790 by Jacob Petit removed to Fontainebleau. The mark is blue made in the moist clay. The products of the first period were much esteemed, being well painted and well modelled, bearing Petit's mark, but the proprietor unwisely altered his original plan and imitated

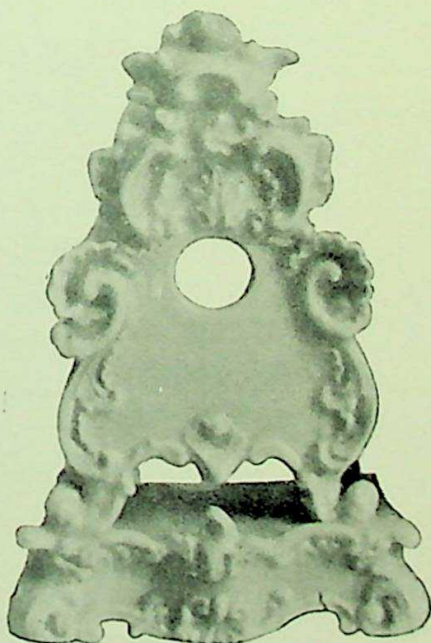


Fig. 325. WATCH STAND.

Dresden, counterfeiting also the mark of the crossed swords, a practice which cannot be too much reprehended, as it is the cause of much deception. Jacob Petit also made biscuit figures, birds' nests, flowers, etc. In 1853, he patented in England some improvements in porcelain, which consisted in having raised surfaces and painting the same.

Fig. 325. Watch stand, plain white, of rococo form; mark, J. P. in blue; height, 5 inches; in the Franks Collection.

PARIS, FAUBOURG RUE ST. DENIS. Fabrique de Charles Philippe Comte d'Artois, afterwards Charles X. The "Guide des Amateurs," printed in Paris, 1787, states:—"This manufac-

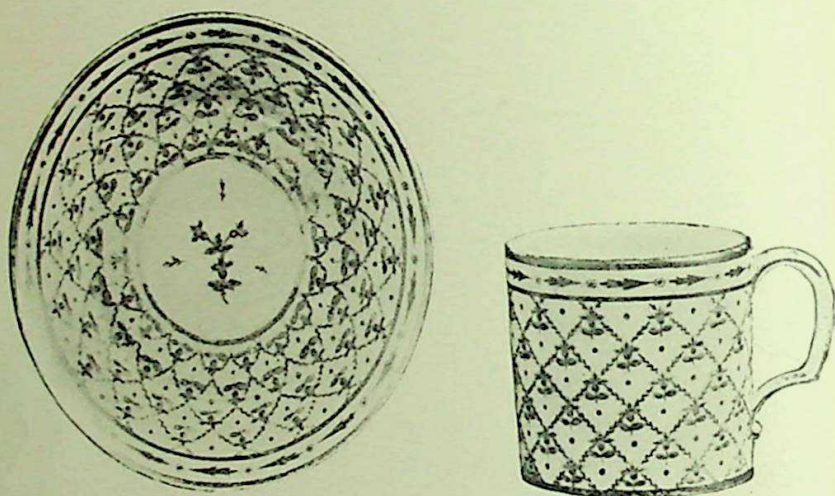


Fig. 326. CUP AND SAUCER.

ture in the Rue du Faubourg St. Denis is the most ancient of all those established in Paris." Pierre Antoine Hannong, of Strasburg, who brought into France the secret of hard porcelain, formed the first establishment in 1769. Having obtained the protection of Charles Philippe, Comte d'Artois, it is called by his name. From 1782 the factory was managed by Bourdon des Planches, who continued the manufacture of hard porcelain.



The earliest mark of the factory was the *h* of Hannong, but later was C P as given, with or without a coronet.

Fig. 326. Cup and saucer. Mark on saucer, C P, in red; c. 1790. V. and A. Museum.

VINCENNES. There was a porcelain manufactory here in 1786, apart from the royal factory. It was directed by M. Le Maire, who probably founded that in Rue des Amandiers-Popincourt, which was ceded to M. Nast in 1782. M. Jacquemart thinks the L.P. under a crown belongs to this *fabrique*, and that it was under the protection of Louis Philippe, Duc de Chartres, afterwards King of the French. There were four establishments at Vincennes; the first by the brothers, Robert and Gillies Dubois, subsequently transferred to Sèvres; the second by Maurin des Aubiez, in 1767; the third by Pierre Antoine Hannong; and the fourth that described above.

Fig. 327. Cup and saucer, painted with hanging lace flounces dotted in gold; mark, H. L. L., in gold; diameter, $2\frac{1}{2}$ and 5 inches; in the Franks Collection.



Fig. 327. CUP AND SAUCER.

VINCENNES—SEVRES

The history of the celebrated manufactory at Sèvres must be traced back to that of St. Cloud. Here Louis XIV accorded his patronage and favour by granting exclusive privileges. In 1738 the secret of the manufacture was carried, by some of the workmen, to Chantilly, and for a time continued there by Robert and Gillies Dubois. They left in a few years, taking with them

their secret, and settled at Vincennes, where a laboratory was granted them, but after three years they were dismissed, and the work was carried on under the direction of François Gravant until 1745, when a syndicate was formed.

The scheme was approved by the King (Louis XV), privileges being accorded them for thirty years, and a place granted for their works in the Château de Vincennes.



Fig. 328. VASE.

In 1751, Orry de Fulvy, the founder of the factory, died, and the King became a shareholder; hence the factory became a royal establishment. Madame de Pompadour considerably encouraged the ceramic art, and it arrived at great perfection. The buildings were found too small to meet the increasing demands for the beautiful productions, and in 1753 the works were removed from Vincennes to a large edifice at Sèvres, built expressly for the company. The famous sculptor, Étienne Falconet, became associated with the factory soon after this date, and was appointed head of the modelling workshops in 1757.

The Vincennes porcelain is now much esteemed. A favourite decoration was flowers and birds, on a beautiful *bleu de roi* ground, and cupids painted in *camäieu* of a single colour. The mark at first was the double L, without any letter denoting the date, as given, and after 1753 (when the dating commenced) the letters A, B, C, etc., are found enclosed within the double L, after which it merges into the Sèvres category. (See page 366.)



Fig. 328. Vase and cover, *bleu de roi* ground, with panels with birds in gold; mark, double L enclosing a dot, in gold; height, $9\frac{1}{4}$ inches.

Fig. 329. Cup and saucer, *bleu de roi* ground, with white medallions enclosing birds in gold; mark, double L, in blue; diameter, $2\frac{5}{8}$ and $5\frac{3}{8}$ inches; in the Franks Collection.



Fig. 239. CUP AND SAUCER.

In 1759 the King, at the instigation of Madame de Pompadour, decided to take over the factory, and M. Boileau was appointed director. By a decree of Council, made in this year, Sèvres had the exclusive privilege of making porcelain, plain or painted, gilt or ungilt, ornaments in relief, sculpture, flowers, or figures. Certain *fabriques*, which had already privileges granted them, were allowed to continue their productions of white porcelain painted in blue, with Chinese patterns only, but the employment of any other colour, especially gilding and

making figures and flowers, was strictly prohibited. Even the makers of fayence were prohibited from using coloured grounds in medallions or otherwise, or gilding.

About 1761 the secret of making hard porcelain was purchased of Pierre Antoine, the son and successor of Paul Hannon, for an annuity of 3,000 livres (£120), and the manufacture of the *pâte tendre* being expensive, and liable to accidents in the furnace, it was deemed important to substitute hard paste. Although the secret was known, there were no means of producing hard paste, as the *kaolin* could not be procured, until an accident led to the discovery of some quarries yielding it in abundance at St. Yrieix, near Limoges. In 1769, these deposits were acquired by the State.

After Macquer had brought the ware to perfection, the manufacture was successfully established at Sèvres, and both descriptions of china continued to be made until 1804, when, Brongniart being director, soft paste was altogether discontinued, and declared to be "useless in art, of expensive manipulation, dangerous to the workmen, subject to great risk in the furnace, etc."

It is a remarkable fact that the Sèvres Museum, so rich in specimens of other *fabriques* of France possesses no collection of the grand vases or groups made at the royal manufactory in the latter half of the eighteenth century; but the moulds are preserved, and many of the choicest pieces have been reproduced in plaster.

The principal colours used in decorating the ground of the Sèvres vases were :—

1. The *blue céleste*, or turquoise, invented in 1752 by Hellot.
2. The rich cobalt blue, called *bleu de roi*, of which there were two varieties, the darker being designated *gros bleu*.
3. The *violet pensée*, a beautiful violet from a mixture of manganese, one of the rarest decorations of the *pâte tendre*.

4. The *rose Pompadour* (called in England *rose Du-Barry*), a charming pink or rose colour invented in 1757 by Xhrouet, of Sèvres.
5. The clear yellow or “*jonquille*,” a sort of canary colour.
6. The *vert pré*, or bright grass green.
7. The *vert pomme*, or apple green.
8. The *rouge de fer*, a brilliant red.

The *œil de perdrix* was at a later period a favourite ornament for the grounds of vases.

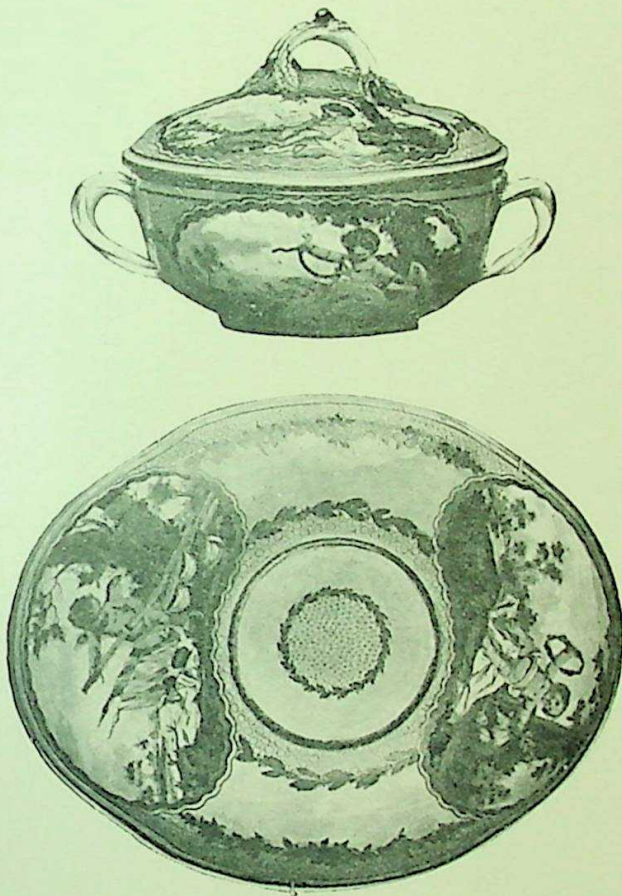


Fig. 331. ÉCUELLE.

The forms are exceedingly varied, but names are assigned to each, either from the designers of the models or their special shapes or ornamentation; these may be found at length in “Marks and Monograms on Pottery and Porcelain,” thirteenth edition.

The beautiful *pâte tendre* ware of Sèvres was always much

esteemed, and never could have been produced at a reasonable price even at the time it was made, the expense of decoration as well as the risk in firing being so great. It was manufactured for royal presents or occasionally sold by express permission at high prices, which bore a more approximate value to the present prices than is generally supposed. There might have been and were opportunities of buying specimens of *vieux Sèvres* during the turmoils of the Revolution at reasonable figures, and in the first quarter of the last century they were still to be obtained. It was during that period that George IV, when Prince Regent, formed the magnificent collection which is now the property of His Majesty the King.

The decree of 1753 directs the use of letters to denote the date of manufacture of every piece, to be placed within the double L; thus the letter A signifies that it was made in 1753; when the alphabet was gone through, double letters were used, as AA for 1778 ending with RR in 1795, but these letters were rarely used after 1792.



(a)



(d)

MN^{1e}
Sèvres

(c)

R
Sèvres.

(b)



(e)



(f)



(g)



(h)



(i)

During the first Republican epoch, 1792 to 1804, the letters R. F. (b) were substituted for the double L, and for the Consular period, 1803. Then came the first Imperial epoch, from 1804 to 1814, with the eagle as the mark (d); and the second Royal epoch, 1814 to 1848, during which the King's initials were once more adopted (e, f and g). Next the second Republican

SEVRES



Fig. 332. VASE.

SEVRES



Fig. 333 VASE (*Vaisseau à Mât*).

epoch, 1848 to 1851, with R. F. again (*h*); then the second Imperial epoch, from 1852 to 1870, with the monogram of Napoleon III (*i*); and lastly, the present Republic.

In addition to this date-mark, the initial or signs adopted by the painter and gilder were placed upon the ware; we can therefore not only tell the exact year in which any piece was made, but the name of the decorator, from books in the Sèvres manufactory, where the signs and names were entered. These are given, *in extenso*, in Chaffers's "Marks and Monograms on Pottery and Porcelain," thirteenth edition.

Examples.

Fig. 330. A biscuit group, Cupid and Psyche; V. and A. Museum.

Fig. 331. An écuelle, dated 1771; (Bernal Collection), V. and A. Museum.

Fig. 332. A boat-shaped vase, painted with cupids; in His Majesty the King's Collection.

Fig. 333. A vase (*vaisseau à mât*), painted with landscapes and figures; in His Majesty the King's Collection.

See also the coloured illustration of a Sèvres vase, painted with a coast scene, after Vernet, by Morin, and a bouquet by Fontaine, in panels reserved on *bleu de roi* ground; the gilding by Le Guay père or Le Grand. It was decorated for Gustavus III, King of Sweden, and presented by him to the Empress Catherine II of Russia; it is inscribed "Catherine II, Gustave III, neutralité armée 1780." The original is in the Jones Collection, V. and A. Museum. Mark, two L's and L G in blue enamel; 1780.

DENMARK



OPENHAGEN. This manufactory was commenced by an apothecary of the name of Franz Heinrich Müller, in 1772, and Baron von Langen, from the Fürstenberg manufactory, is said to have been instrumental in its formation; it is at least known that he entered the Danish service about the same time. With Müller were associated Luplau, a modeller from Fürstenberg, a flower-painter, J. C. Bayer, and other workmen imported from Saxony. The manufacture was, however, not immediately successful, considerable losses occurring in the firing.

In 1779 the factory was bought by King Christian, and was henceforward known as the Royal Porcelain Factory, with Müller as director. He retired from the directorship in 1801. The mark is in blue, of three parallel wavy lines, signifying the Sound and the Great and Little Belts.



Fig. 334 is a fine tea service of Copenhagen china—the plateau has a beautifully executed portrait of Raphael, the other pieces are painted with portraits of other celebrated painters. It was formerly in the possession of the Rev. T. Staniforth.

Fig. 335 is a cabaret, with medallions of landscapes.

COPENHAGEN

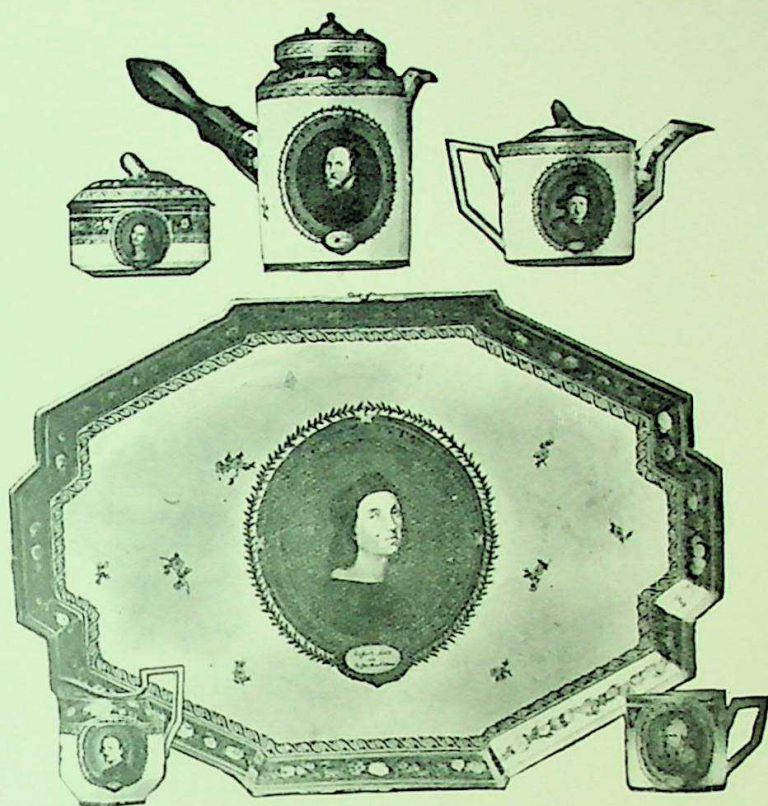


Fig. 334. TEA SERVICE.

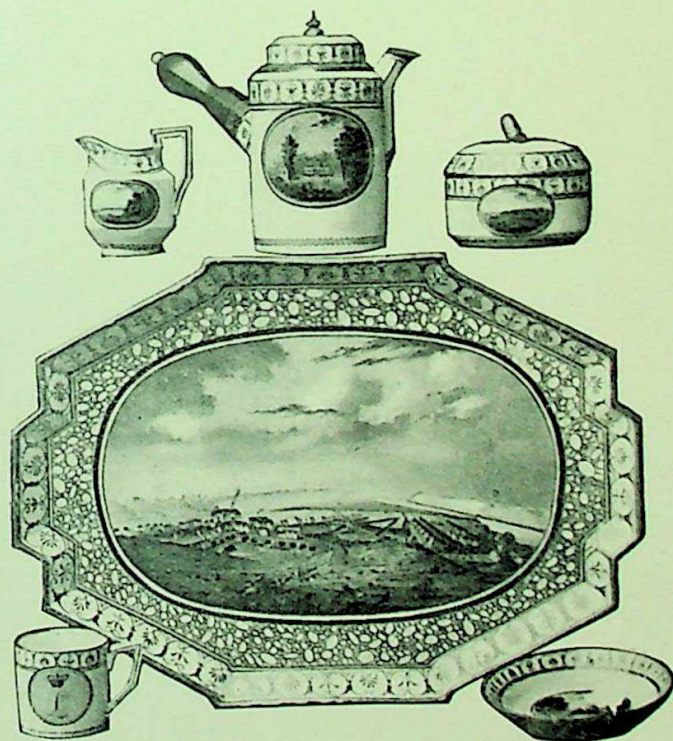
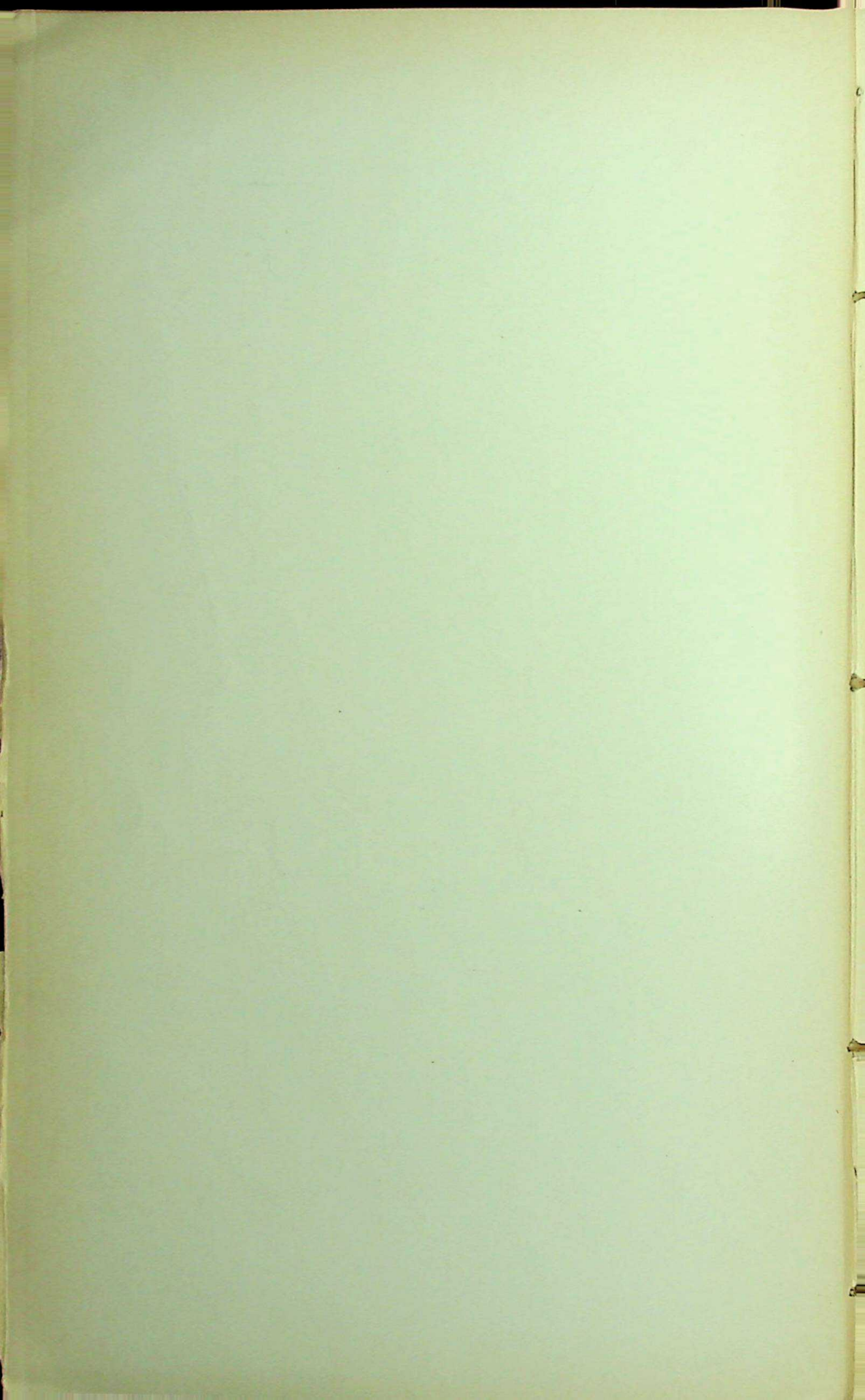


Fig. 335. CABARET.



SPAIN

MADRID—BUEN RETIRO

THIS manufactory (*Soft Paste*), called "*La China*," was founded by Charles III in 1759, and the building was erected in the gardens attached to his palace, EL BUEN RETIRO, at Madrid. It was organised by workmen whom he brought with him from Capo di Monte, under the direction of Juan Thomas Bonicelli. The early ware produced here consequently resembles that of Capo di Monte, which celebrated manufactory Charles III had established in 1746.

The royal manufactory was taken possession of by the French, and the place converted into a fortification, which surrendered with 200 cannon on August 14, 1812, to the Duke of Wellington. It was subsequently blown up by Lord Hill when the misconduct or perfidy of Ballasteros compelled him to evacuate Madrid. "It has been," says Major Byng Hall, "one of the calumnies against the English that from jealousy all the finest specimens of china were destroyed by them, whereas the French destroyed everything, and converted the manufactory into a Bastille which, and not the china, was destroyed by the English."



Fig. 336. GROUP.

The mark is usually a fleur-de-lis, painted in red, blue, or gold (as on the Capo di Monte china), and irregularly formed. On the very early pieces are occasionally two C's crowned. Sometimes the letters O. F. L. are added.



Fig. 337. VASE.



Fig. 338. VASE.

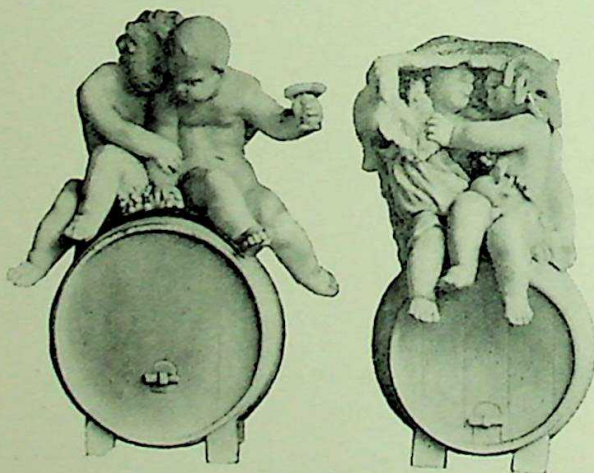


Fig. 339. BOY BACCHANALS.

Examples.

Fig. 336. Group, three children and a goat, of coloured porcelain; height, 14 in.

Fig. 337. Vase, painted with children; height, 22 in.

Fig. 338. Vase, with scenes from "Don Quixote"; height, 17 in.

Fig. 339. Boy bacchanals, seated on wine casks.

LA MONCLOA

Ferdinand VII, in 1817, recreated *La China* at La Moncloa, once a villa of the Alva family on the Manzanares. It was really a revival of the Buen Retiro factory, which was demolished after the French invasion of 1808.

The mark is M D (for Madrid) surmounted by a crown.

Fig. 340. Tea-service (cabaret), ornamented in relief and decorated with gilding; 1827-30. In the V. and A. Museum.

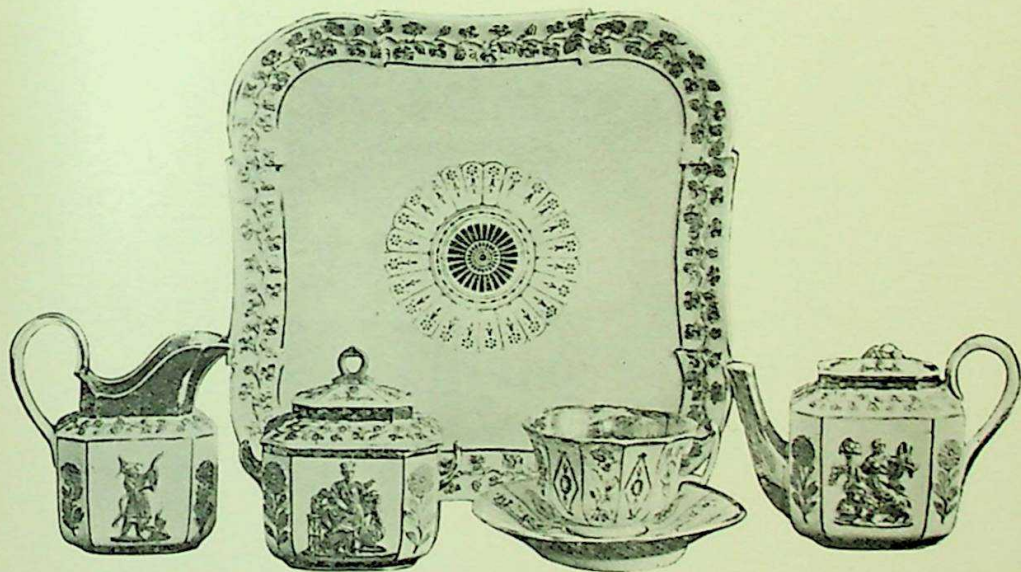


Fig. 340. TEA SERVICE.

ALCORA

The Comte de Laborde, in his "View of Spain," in 1808, says: "On ne fait de porcelaine (en Espagne) qu'à Alcora et à Madrid: celle d'Alcora est très commune, on en fait très peu." In confirmation of this assertion, M. Chas. Davillier, on a visit

to Spain, saw an engraving of a furnace for baking porcelain with this inscription: "Modele de four pour la porselene naturele, fait par Haly pour M. le Comte d'Aranda. Alcora, 29 Juin, 1756." The works are also noticed by Don Antonio Ponz, "Viaje de España," in 1793.

The mark found on this *fabrique* is A, sometimes in gold.



Fig. 341. PLAQUE.

Two large plaques of porcelain of the latter half of the eighteenth century, from the Count d'Aranda's manufactory, both very well painted, were in Mr. Reynolds's Collection. One represents Christ bearing His cross, in colours; the other, painted in sepia, showing costumes of three Spanish provinces, with figures at a fountain. The latter is here given. See Fig. 341.

PORTUGAL

The manufacture of a hard paste porcelain was established at Vista Alegri, near Oporto, about 1790, under the direction of M. Pinto Basto. It is marked as shown, in gold and colours, frequently without the crown. The manufacture is still carried on.



Fig. 342. Cup and saucer, painted in colours with flowers and decorated with gilding, is in the V. and A. Museum.

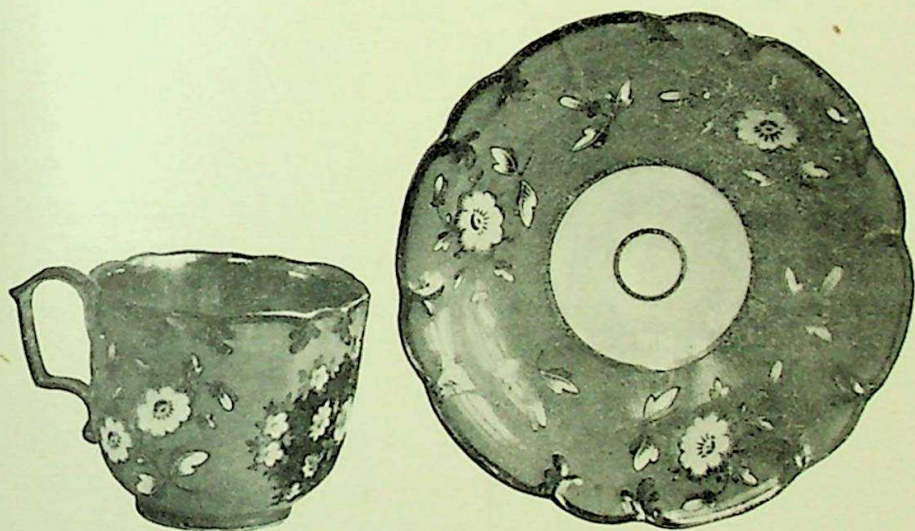


Fig. 342. CUP AND SAUCER.

GERMANY

MEISSEN, COMMONLY CALLED DRESDEN

HE celebrated porcelain manufactory at Dresden, or rather at Meissen, about twelve miles from Dresden, was established by Augustus II, Elector of Saxony, for the manufacture of true porcelain, that is, hard paste. The experiments of Tschirnhaus and Böttcher (or Böttger) commenced about 1706, and to the latter is attributed the invention of hard paste. His first attempt was a red ware, like jasper, which was cut and polished by the lapidary, and ornamented by gilding; it was a fine stoneware, having the opacity, grain and toughness of pottery. In 1708 Tschirnhaus died, and, shortly after, Böttcher succeeded in discovering the mode of making true porcelain by the accidental detection of the kaolin necessary for the purpose. Johann Friedrich Böttcher was born at Schleiz, in Vogtland, in 1682, and died in 1719. At an early age, he was sent by his father to Berlin to study alchemy, being considered a great adept in this occult science, and was even supposed to have discovered the secret of the philosopher's stone. After remaining some time in the service of William I of Prussia, he became annoyed at the insupportable surveillance to which he was subjected, and fled; but he was arrested in Saxony, and the Elector detained him as a state prisoner; partaking of the credulity of the age as to the possibility of discovering the philosopher's stone, he resolved to test the powers of Böttcher, and sent him to the fortress of Königstein; subsequently he was removed to the Castle of Albrechtsburg, at Dresden. While there he continued his experiments, not altogether in the attempt to make gold, but also with a view

to discovering the means of making true porcelain, and by a fortunate chance was successful in discovering the secret of the latter. The story is thus told: John Schnorr, a rich ironmaster of the Erzgebirge, in the year 1711, riding on horseback at Aue, near Schneeberg, observed that his horse's feet stuck continually into a soft white clay, which impeded his progress. Hair powder for wigs (made principally from wheat flour) was at that time in general use, and a careful examination of this earth suggested to Schnorr the substitution of it for the more expensive material, and it was sold in large quantities at a cheap rate in Dresden, Leipzig, and other cities. Böttcher, among others, used it, but, finding it much heavier, desired to ascertain the deleterious ingredients, and analysed it, when, to his great astonishment, this ingenious chemist found the identical properties of kaolin, which was the only thing required to complete his discovery of true porcelain. It was known in commerce as "Schnorr's white earth of Aue," and was used secretly at the manufactory until the Aue kaolin was exhausted in 1850. In consequence of this important discovery, Augustus II established the great manufactory at Meissen, of which Böttcher was appointed director in 1710, and about 1715 he succeeded in making a fine and perfect white porcelain. The first decorations upon this ware were very imperfect, consisting of a blue colour under the glaze, in imitation of Nankin blue porcelain. The marks found upon this ware are



but many specimens bear no fabrique mark. It was under J. G. Höroldt's (or Herold) direction, in 1720, that paintings of a superior character, accompanied by gilding, and medallions of Chinese figures were introduced, and magnificent services completed. In 1731, Johann Joachim Kändler, a sculptor, superintended the modelling of animals, groups, vases, etc., while other artists painted birds, insects and copies of paintings principally of the Flemish school. From 1731 to 1756 the best productions emanated from the Meissen manufactory.



Fig. 343.
DUTCH SKIPPER.

A figure of a Dutch skipper, of stout build, with a pointed hat, has in front the initials I. F. and the date 1738. It was in the Countess of Bessborough's collection, see Fig. 343. Another figure from the same model has I. F. 1752, marked in blue underneath with the crossed swords; it was in the Staniforth Collection.

Kändler modelled groups, figures and animals of the natural size, as well as peacocks, herons, pelicans and other birds. Among the pieces produced about this time by, or under the direction of, Kändler at Meissen, was Count Bruhl's tailor mounted upon a goat, with all the implements of his trade about him. This vain man had a great desire that his



Fig. 344. FIGURE.

likeness should be executed in porcelain at the royal manufactory, and his request was complied with, but probably not in such a way as to gratify his vanity, for not only the tailor but his wife were thus immortalised, *aere perennius*, in porcelain. Kändler

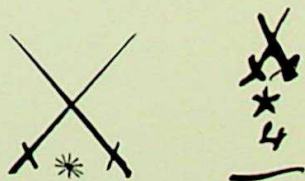
died in 1775. Fig. 344. Figure; adapted from Chardin's painting, "L'Econome," which was engraved by J. P. Lebas in 1754. Modelled by Kändler. In the V. and A. Museum.

Fig. 345. Centre piece; about 1745. Given to the V. and A. Museum by Sir Otto Beit.



Fig. 345. CENTRE PIECE.

In 1754 Dietrich became director, and he was succeeded by Count Camillo Marcolini, who was director from 1774 to 1815,



and whose beautiful productions are well known. Porcelain of his period is always distinguished by a star underneath the crossed swords. In spite of the precautions taken at Meissen to

prevent the secret becoming known—the penalty being death, or perpetual imprisonment in the Castle of Königstein—some workmen escaped to reveal it elsewhere.

The white Meissen porcelain was sometimes ornamented by private persons, especially by a Baron Busch, Canon of Hildesheim, who was the only person possessed of the secret of engraving with a diamond on china.

In an advertisement of a sale by auction at Golden Square by Mr. Owen, in June, 1767, we find “a tea set of the beautiful snow white Dresden, with the hunt of the heron and falcon most curiously engraved by Baron Busch. The unique service now at Salzdal belonging to the Duke of Brunswick, valued at £10,000, was presented to that prince by the baron, as were also the other curious pieces in the cabinets of most of the princes of



Fig. 346. SUCRIER, DISH, CUP AND SAUCER.

the empire. This set was brought into England by the secretary of a sovereign prince, as well as some plates framed as pictures, engraved by the same hand after Rembrandt, etc.”

Lady Charlotte Schreiber had a sucrier, dish, cup and saucer, etched with birds, trees and ruins, by Busch. The etching does not appear to penetrate beneath the glaze, but it is unsigned; see Fig. 346. Busch also etched on glass, and some pieces have his name written on them.

Portraits, formed by the outlines of flowers and leaves, with the profile on the white ground of the piece, in the Marcolini period, are to be found. In the Staniforth Collection was a cup and saucer, *gros bleu*

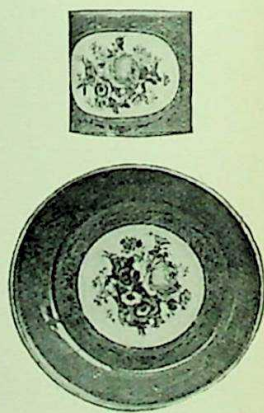


Fig. 347.
CUP AND SAUCER.

Dresden (Meissen) Group. Seated on an ass. Part
 of a dinner service. Modelled by J. J. Kändler,
 circa 1770.
 Height 33 cm. (13 in.) and 4.5 cm. (1 7/8 in.)

prevent the secret becoming known—the person who proposed imprisonment in the Castle of Spangenberg had escaped to reveal it elsewhere.

The white Meissen porcelain was reserved for private persons, especially by a Baron von Hildesheim, who was the only person permitted to engraving with a diamond on china.

In an advertisement of a sale by auction, given by Mr. Owen in June, 1767, we find "a tea set of white Dresden, with the hunt of the boar seriously engraved by Baron Busch. The service is a Salsdal belonging to the Duke of Brunswick (Lüneburg), was presented to that prince by the Duke of the other curious pieces in the cabinets of his Highness."

PLATE 6.

DRESDEN (MEISSEN) GROUP. Silenus on an ass. Part of a dinner service. Modelled by J. J. Kändler, circa 1770.

Height 23 $\frac{3}{4}$ ins. In the V. and A. Museum (Murray Bequest).

the empire. This set was brought into England at a sovereign price, as well as some other pieces engraved by the same hand after Frederick's death.

Lady Charlotte Schreiber had a dinner service, etched with birds, trees, and other subjects by Busch. The etching does not appear to penetrate beneath the glaze, but it is well defined; see Fig. 346. Busch also etched glass, and some pieces have his name on them.

Portraits, formed by the outlines of flowers and leaves, with the profile of the face on the white ground of the piece, is the design which is to be found. In the collection of the Duke of Devonshire was a cup and saucer of this

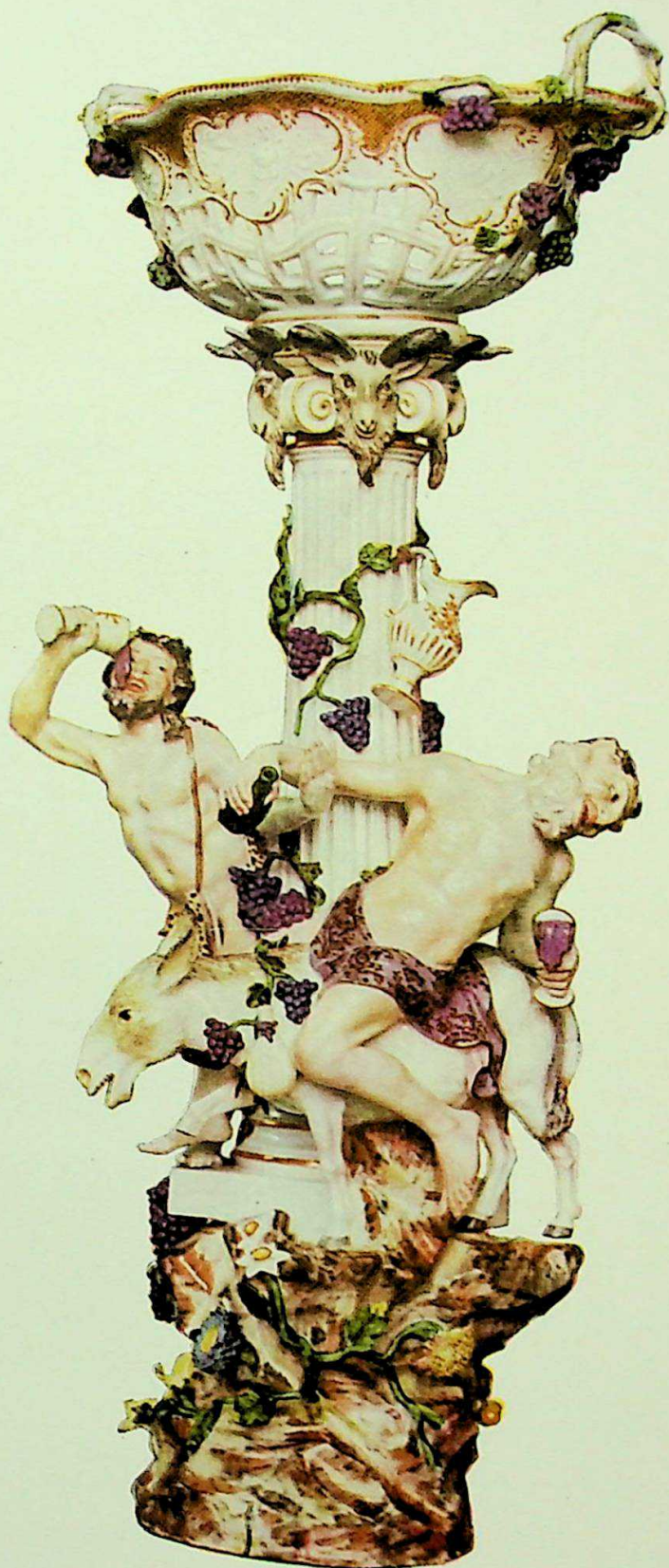


Plate 6.

ground, with medallions in the centre of bouquets of flowers, containing profiles of celebrated characters, five in each piece; see Fig. 347.

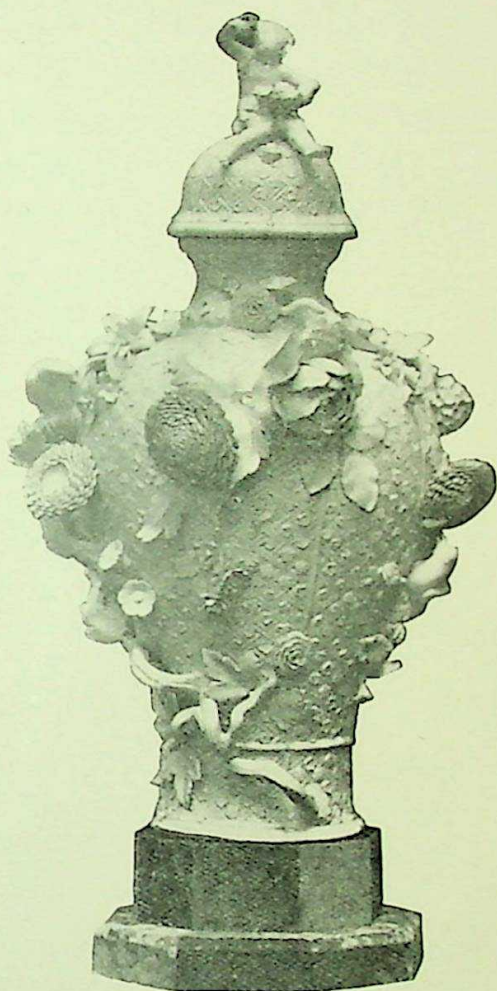


Fig. 348. VASE.

The first mark used was the monogram A. R. (*a*), signi-

A. R.

(*a*)

R.

(*b*)

K. P. M.

(*c*)

K. P. M.

(*d*)

fying Augustus Rex, and was affixed to all pieces intended for royal use. It is found upon many imitations of oriental porce-

lain, and was used from 1709 to 1712. This mark (*b*) has been placed upon modern Dresden ware, but is easily distinguished from the ancient one.

The caduceus mark (*c*) was used from 1712 to 1720, and is said to have been placed upon pieces intended for sale. It is found on specimens in the Chinese style, as well as on others.

The mark for royal pieces was the letters K. P. M., standing for *Königliche Porzellan Manufaktur*, in blue under the glaze (*d*).

The common mark, which is still in use, was the crossed swords, but after 1763 a dot was introduced, and Marcolini's period of about 1796 is known by one or more stars below the handles, as given on page 383.

Other examples.

Fig. 348 is a lofty white vase with flowers and birds in full relief. It was formerly in Lady C. Schreiber's collection, and now belongs to the Countess of Bessborough.

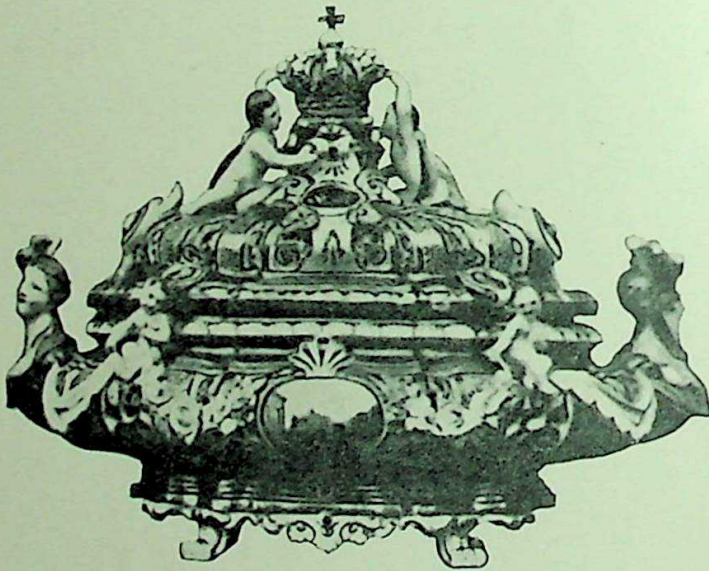


Fig. 349. VASE AND COVER.

Fig. 349. A vase and cover, tureen shaped, perforated and gilt, with raised cartouches and cupids, and painted with views of public buildings in Dresden, the cover surmounted by a crown. In the Bethnal Green branch of the V. and A. Museum.

DRESDEN



Fig. 350. GROUP—THE THREE GRACES.



Fig. 351. PAIR OF FIGURES.

The following are in the V. and A. Museum.



Fig. 352. TEAPOT, CUP AND SAUCER.

Fig. 350. Group in biscuit porcelain; the Three Graces. Modelled by Christo Gottfreid Juechtzer; late eighteenth century.

Fig. 351. Pair of figures; early nineteenth century.

Fig. 352. Teapot, cup and saucer, pink ground, painted with landscapes and figures.

See also coloured illustration of a group, Silenus on an ass. It forms part of a dinner service by J. J. Kändler, *circa* 1770.

BERLIN

This manufactory (*Hard Paste*) was established by Wilhelm Caspar Wegely (or Wegeli) in 1751, under the patronage of Frederick the Great, in the Neue Friedrichsstrasse. His invention is thus alluded to in the "Gentleman's Magazine" for 1753: "There has been discovered here (at Berlin) the whole art of making china ware, without any particular kind of earth, from a kind of stone which is common enough everywhere. The fine glossy outward coat is prepared from this, as well as the substance of the china, over which, after it is painted, they throw a kind of varnish, which fixes the colouring, and makes the figures look as if enamelled, without any mixture of metallic ingredients." The manufactory was carried on for about eight years, but it never remunerated the originator. In 1761 Johann Ernst Gotzkowski, a celebrated banker, purchased and removed the works to Leipziger Strasse; where it was brought to great perfection.

He obtained the secret of porcelain from Ernest Heinrich Richard, who had been employed by Wegely; for this he received four thousand dollars, and was made director, with a salary of twelve hundred dollars. Gotzkowski placed the management of the factory under Commissioner Grunenger, which led to his employment from the year 1763 to 1786 as the head of the royal porcelain manufactory at Berlin.



Fig. 353. GROUP.



Fig. 354. GROUP.

In 1763, Gotzkowski gave up to the king the whole of his factory of porcelain, receiving 225,000 dollars, entering into a contract for the sale of his secrets. "Grunenger has recorded in his chronicle his labours to obtain the men best adapted for the different departments, among them Richard Bowman and others of some note. From the specification and inventory drawn up on the occasion some idea may be formed of the magnitude of his enterprise. There were seven administrators, one artist, one model master, two picture inspectors, six furnace men, three glaze workers, five lathe turners, three potters, six mill workers, two polishers, six sculptors, six

BERLIN



Fig. 355. VASE.

embossers, six founders, eleven designers, six earthenware moulders, thirteen potter-wheel workers, three model joiners, one girdler, twenty-one porcelain painters, twenty-two picture colourers, three colour makers, four packers and attendants, eight wood framers, making altogether one hundred and forty-seven persons. The attendant expenses were 10,200 dollars. It is calculated that 29,516 red and coloured earthenware, 10,000 white and 4,866 painted porcelain vessels—many of them of grotesque form, and many of the fashion of the day—were fabricated; articles of every description, groups, vases, flacons, statuary, snuff boxes, fancy articles, ear-rings, lamps, and everything that the artist could suggest and the potter carry out. It is satisfactory to know that there exist at the present day one hundred and thirty-three models from which these articles were made; and the results of the labour, the energy, and the taste brought into play a hundred years ago, may easily be studied" (*Major Byng Hall*). It was in September, 1763, that Frederick the Great appeared for the first time in his manufactory, and Grunenger who recorded his attentive examination of even the minutest details, conversed with him on the improvements which might be made. Commissioner Grunenger, Mauritius Jacobi, Nogel, Eichmann, Richard, Meyer, Claude, Böhme and Klipsel continued at the head of the establishment and directed the different departments. A sum of 140,000 dollars was devoted to the improvement of the *fabrique*.

In the "Gentleman's Magazine" for 1764 it is stated that "the King of Prussia has at a great expense introduced a porcelain manufactory into his dominions, and has already brought it to such perfection as to rival that at Meissen, near Dresden, which his Majesty, during the late war, in a manner ruined." With a view to encouraging the manufacture in his kingdom, he made presents of superb services of Berlin china to several German princes in the year 1766. When Frederick the Great occupied Dresden, in the seven years' war, he expatriated many of the best modellers and painters to form his royal manufactory; among these were Meyer, Klipsel and Böhme. The king

also transported great quantities of the clay and a portion of the collection. Independent of this, and the better to insure employment for the five hundred persons engaged in the processes, he restricted the Jews resident in any part of his dominions from entering into the marriage state, until each man had obtained a certificate from himself, which was only granted on the production of a voucher from the director of the manufactory that porcelain to a given amount had been purchased, and that there was reasonable cause for granting the indulgence. Of course the Jews more readily disposed of their purchases than the general dealers, and the device was attended with much success. To insure its success and extend its operations, Frederick embraced every opportunity that was presented; and the establishment was so well supported that in 1776 seven hundred men were constantly employed, and it is said that three thousand pieces of porcelain were made daily.

In 1769 an order was published permitting a lottery company to purchase annually to the amount of 90,000 dollars.

About 1872, the Berlin Royal Porcelain Manufactory was working seven kilns, and employing three hundred workmen; the annual produce amounted on an average to half a million finished articles, value 150,000 Prussian dollars. The superintendence was entrusted to Herr Kolbe (who succeeded Herr Frick in the direction), under whom were Dr. Elsner as chemist, Herr Mantel as master modeller, and Herr Looschen as head painter.

The porcelain manufactories of Berlin and Charlottenburg were both under the direction of Herr Kolbe, Counsellor of State, and employed sixteen furnaces and about five hundred workmen.



The marks of Wegely from 1751 to 1761, two middle strokes of the W being longer than the other ones and crossing each other and generally

painted in under glaze blue.

Three examples with these marks are given.

Fig. 353. Group in plain white; a lady seated, playing a

mandoline, and gentleman beside her, beneath a tree. Height, 9 inches.

Fig. 354. Group; a pair of lovers embracing. Height, $6\frac{3}{4}$ inches.

Both groups are in the Franks Collection.

Fig. 355. Vase and cover, with applied branches of flowers painted in colours; 1750-7. In the V. and A. Museum.

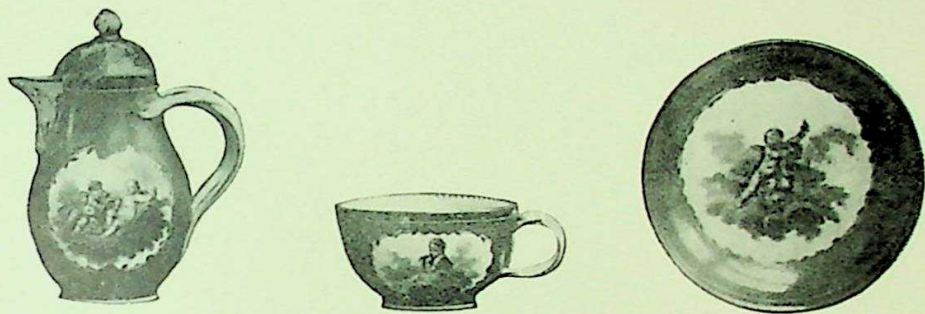


Fig. 356. MILK POT, CUP AND SAUCER.

In 1761, when the factory became a royal establishment, the sceptre (*a*) was used; on painted and gilt porcelain it was marked in brown, and on white china in blue. The letters K. P. M. are sometimes placed below it.

A special mark (*b*), in blue, was first used about 1830, (the letters being added about 1835), on small richly decorated pieces. The letters represent Königliche Porzellan, or Preussische, Manufaktur.

Fig. 356 shows a milk pot, cup and saucer, with a blue and gold scale pattern and cupids painted in red.



(*a*)



KPM

(*b*)

HÖCHST. A town situated on the Main, and now in Nassau, belonged to the Electors of Mainz. A manufactory was founded in 1746 by J. C. Göltz and J. F. Clarus, two merchants of Frankfort, assisted by A. von Löwenfinck, but they were unsuccessful, and called in Ringler, of Vienna, who had escaped from that manufactory. During the Electorate of Johann Friedrich Karl, Archbishop of Mainz, their porcelain ranked among the first in Europe. About 1767 the celebrated modeller, Johann Peter Melchior, was engaged, and some very elegant statuettes and designs for vases, etc., were produced. His representations

of children are full of life, and rank among his finest productions. Melchior left the manufactory about 1785, and his



Fig. 357. FIGURE.



Fig. 358.
LAMP STAND.

successor, Ries, was not so skilful, and all his figures having disproportionate heads, the so-called "thick-head" period commenced. Christian Gottlieb Kuntze was another celebrated enamel painter of this *fabrique*. On the invasion of the French under General Custine in 1794, all the materials were sold by auction.

The mark is a wheel—the arms of the Archbishop of Mainz—sometimes surmounted by a crown; it is in gold, red or blue, according to the quality; the wheel is used occasionally without the crown, and is sometimes accompanied by the letter D in blue.

A wheel with five spokes is an early mark; pieces with the letter M are very scarce.



Examples.

Fig. 357. Figure of a boy, painted in colours. Modelled by Melchior; about 1775. In the V. and A. Museum.

Fig. 358. Lamp stand, lake *camäieu*, landscape, etc.

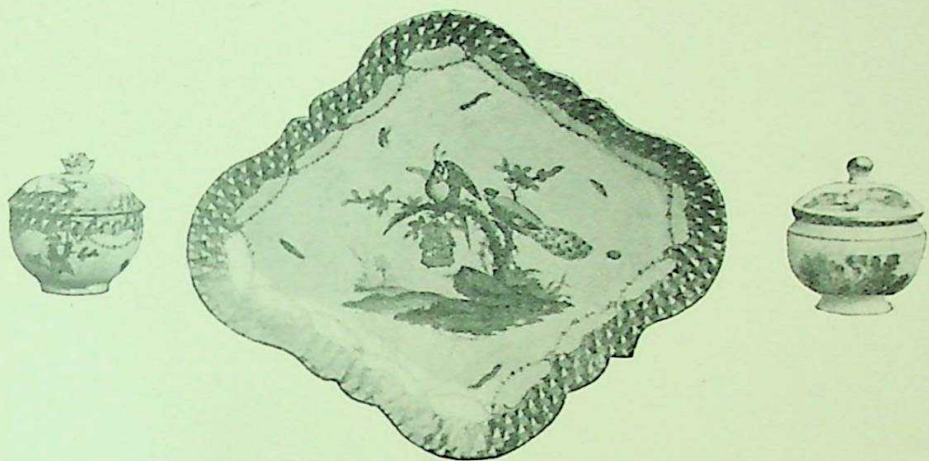


Fig. 359. TRAY AND SUCRIER.

Fig. 360. SUCRIER.

Fig. 359. Tray and sucrier, painted with birds, harlequin borders.

Fig. 360. Sucrier, painted with conversation subjects.

FRANKENTHAL. The manufactory of porcelain at Frankenthal, in Bavaria, was established in 1755, by Paul Antoine Hannong, who, having discovered the secret of hard porcelain, offered it to the royal manufactory of Sèvres, but the authorities not agreeing as to the price, the offer was declined, and they commenced persecuting him—for in that year a decree forbade the making of translucent ware in France except at Sèvres—and Hannong was compelled to go to Frankenthal, leaving his fayence manufactory at Strasburg in charge of his sons. But the Frankenthal factory could not pay its way, and in 1762 it was purchased by the Elector Carl Theodore. The principal modellers about this time were Johann Wilhelm Lanz, Johann Friedrich Lück and Konrad Link, and the factory attained great celebrity, which it maintained until he became Elector of Bavaria, in 1798. It then declined, and all the

stock and utensils were sold in 1800 and removed to Greinstadt. The following chronogram denotes the year 1775 :—

VARIANTIBVS · FLOSCVLIS · DIVERSI · COLORES · FABRICÆ ·
SVB · REVIVISCENTIS · SOLIS · HVIVS · RADIIS · EXVLTANTIS.
IN · FRANKENTHAL · ★

It occurs on a porcelain plate, having in the centre the initials of Carl Theodore, interlaced and crowned, within a golden star of flaming rays; radiating from this are thirty divisions, and on the border thirty more, all numbered and painted with small bouquets, *en camaïeu*, of all the various shades of colour employed in the manufactory. On the back is the usual monogram in blue, and “N. 2” impressed. In the Franks Collection, see Fig. 361.

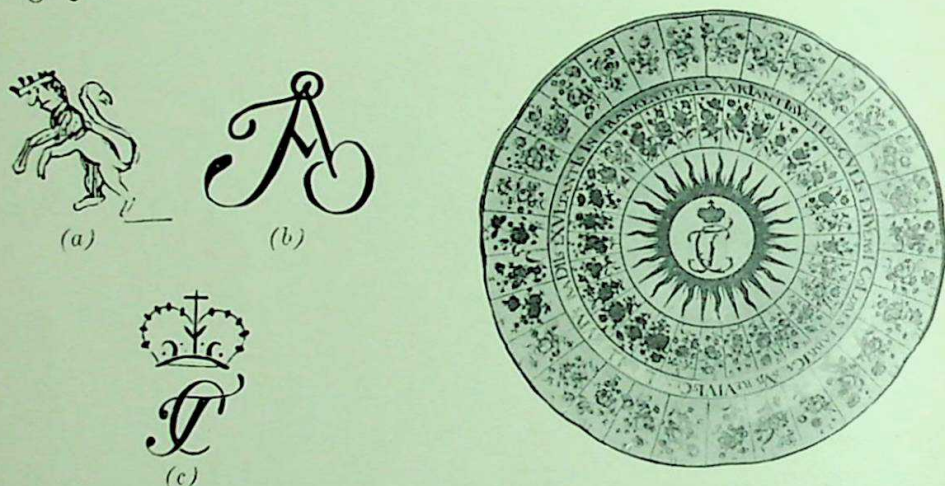


Fig. 361. PLATE.

The early mark (a) under Hannong was a lion rampant, the crest of the Palatinate, from 1755 to 1761; marked in blue. The monogram, the mark of Joseph Adam Hannong, is often found with the lion (b).

In the second period, when it became a Government establishment, the initials of Carl Theodore were placed under the crown (c). A vase and cover, painted with a mythological subject, in the V. and A. Museum, has this and the preceding mark of Hannong both together; and Fig. 362, group

FRANKENTHAL



Fig. 362. GROUP OF SAVOYARD MUSICIANS.

of Savoyard musicians, painted in colour, with the mark CT in monogram, under a crown in blue. Modelled by Konrad Link, about 1765.



Fig. 363. A DÉJEUNER SERVICE.

Fig. 363 is a déjeuner service, painted with *fête champêtre* scenes, etc.

NYMPHENBURG. This factory was established at Neudeck on the Au, in 1747, by a potter named Niedermayer. Graf von Hainshausen became patron in 1754, and in 1756 he sent for Ringler, who organised the establishment, and it was then placed under the protection of the Elector Maximilian Joseph, who died in 1777. In 1756 or 1761, the manufactory was transferred to Nymphenburg, and it is under this name that it became well known. The pieces were manufactured in white at Nymphenburg, but chiefly decorated at Munich and elsewhere. On the same piece the Nymphenburg mark is frequently found impressed, with the mark of some other factory painted in colour.

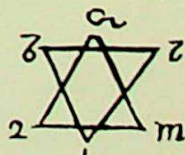
The following marks were used at this factory : the arms of



(a)



(b)



(c)

Bavaria impressed, without colour, on hard paste, the shield being frequently of a squarer form than those here given (*a* and *b*).

This is an early mark (*c*), painted in blue, consisting of two interlaced triangles, with mystic characters at each angle, which vary on different specimens; it is probably Masonic.



Fig. 365. TANKARD.



Fig. 364. TEA CADDY.

Fig. 366. CUP AND SAUCER.

Fig. 364. A tea caddy painted with cattle, marked with the double triangle.

Fig. 365. Tankard, moulded in relief, and painted with flowers; marks, the coat of Bavaria, 1765, in gold, two leaves, and I.A.H. in green (*d*); height, $7\frac{1}{4}$ inches.

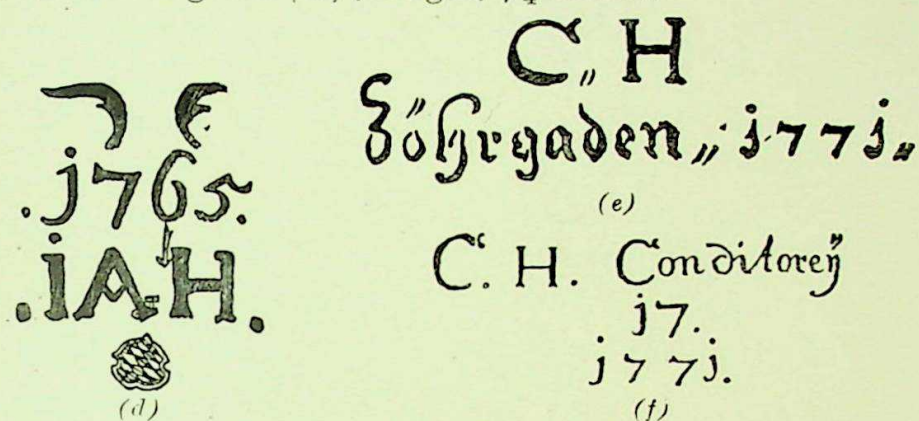


Fig. 366. Cup and saucer, painted in colours, with an eagle surmounted by a crown; marks, the coat of Bavaria, and A incised; diameter, $3\frac{1}{4}$ inches and $5\frac{1}{4}$ inches.



Fig. 367. BUSTS OF A BOY AND GIRL.

The two latter examples are in the Franks Collection, and other specimens in the same collection bear the marks (*e* and *f*).

Fig. 367. Busts of a boy and girl in white glazed porcelain. In the V. and A. Museum.

ANSBACH or ANSPACH, a town which belonged to the Margraves of Ansbach, is now in Bavaria. There was a factory here about 1758-9. Three years later it was removed to the Margrave's castle at Bruchberg. The director was Johann Joachim Kändler. The body of this porcelain is not of very fine quality, being of an opaque or yellowish tone. The mark, an eagle with wings displayed, is in blue.

Fig. 368. Cup and saucer, painted with figures in colour; signed "Schelk, pinx."; mark, A in blue; diameters, 3 inches and $5\frac{1}{4}$ inches; are in the Franks Collection.

The following are the marks :

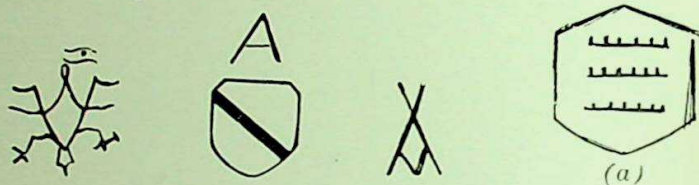


Fig. 369. Coffee pot, painted in lake *camaïeu* with a landscape and buildings after Claude, gilt, arabesque and scroll border, and bears the mark (a). In the V. and A. Museum.

BAYREUTH was under the same rulers as Ansbach, and is now also in Bavaria. There was a manufactory here in the eighteenth century, but little appears to be known respecting it.



Fig. 370. Cup.



Fig. 371. SUCRIER.

Metzsch.
.1748.
Bäyr.

(b)

Fig. 370 is a tall cup, painted in colours; inside gilt; diameter, $2\frac{3}{4}$ inches; mark (b). Metzsch is considered to be the name of the painter. In the Franks Collection.

Fig. 371 is a sucrier and cover, painted with flowers.

ANSBACH



Fig. 368. CUP AND SAUCER.

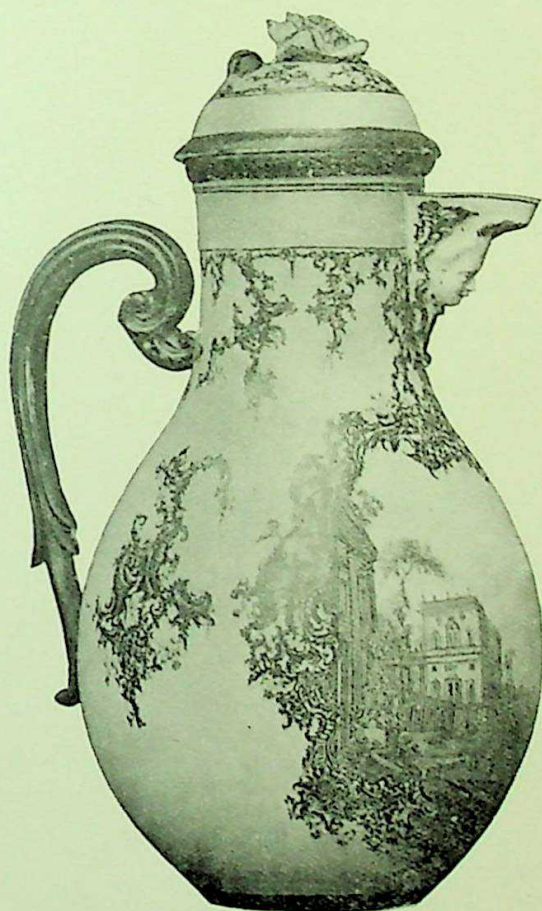


Fig. 369. COFFEE POT.

KELSTERBACH, in Hesse-Darmstadt. A manufactory for pottery was founded here about 1758, where later on porcelain



Fig. 372. HARLEQUIN.

was also made. It lasted until 1769 and again reopened after 1789. Only a very few specimens have been identified.



Fig. 372 is a figure of a harlequin, painted in polychrome, mark, in blue; height, $6\frac{3}{4}$ inches; in the Franks Collection.

THURINGIA

In the middle of the eighteenth century a number of small porcelain factories sprang up in Thuringia. The best of these factories were at Volkstedt, Closter Veilsdorf, Rudolstadt, Grossbreitenbach, Limbach, Gera, Gotha and Rauenstein.

Excepting Closter Veilsdorf and Gotha the porcelain was of inferior quality and often grey in tone. It is said that the factory at Volkstedt owed its origin to a chemist named Georg Heinrich Macheleid, who discovered the secrets of true porcelain, and obtained permission about 1760 from the Prince of Schwarzburg for the establishment of a factory. About 1799 it changed hands, and one of the Greiners became a part owner.

Fig. 373 is a Thuringian cup and saucer, with circular



Fig. 373. CUP AND SAUCER.

medallions in floral frames enclosing F. S. C.; mark, T in blue; diameters, $2\frac{3}{4}$ inches and $5\frac{3}{4}$ inches; in the Franks Collection.

CLOSTER, or KLOSTER VEILSDORF. This porcelain manufactory dates from 1765 and its founder was Prince Friedrich of Hildburghausen.



Fig. 374. TEAPOT.

Some years later it was sold, passing into the hands of the Greiners.

The productions of Kloster Veilsdorf are among the finest of the Thuringian factories. The decoration consisted largely of flowers. The marks are given.



Fig. 375. TRAY.

The initial letters may be those of Greiner, Volkstedt. The latter mark is on a milk pot and cover, painted with landscapes, in the V. and A. Museum.

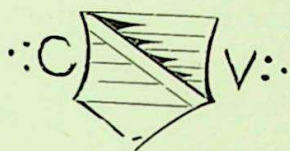


Fig. 374. A teapot, painted with flowers.

Fig. 375. Tray, moulded in rococo style, and painted with flowers; length, $12\frac{1}{2}$ inches; mark, shield of Saxe-Meiningen between G. V., as above; in the Franks Collection.

RUDOLSTADT. The factory at Volkstedt was afterwards removed to Rudolstadt, near Jena. Gotthelf Greiner had the direction of several of the other Thuringian manufactories; he died in 1797. This establishment still exists, but only common blue and white ware is now made there. The mark R, standing



Fig. 376. MILK POT AND CUP AND SAUCER.

for the name of the place, is in blue. The hay-fork is part of the arms of Schwarzburg (a hay-fork and curry-comb) and is on the milk-pot shown in Fig. 376; the cup and saucer are marked R (a).



(a)



(b)



(c)



(d)

The letters T. R. under a crown were used from 1806 to 1818; W. R., under a crown, from 1818 (b and c). The mark of a stag's horn, from the arms of Würtemberg, was used at a later period (d).

GROSSBREITENBACH. A factory was established here about 1777 by Major von Hopfgarten. He sold it in 1782 to Gotthelf Greiner. The demand for his porcelain was so great, that not being able to enlarge his works at Limbach, he purchased this as well as Closter Veilsdorf and Volkstedt. It remained in the possession of the Greiner family until 1869, and still exists.



This mark is frequently imperfectly formed, and hardly to be recognised as a trefoil leaf, and there has been considerable confusion between this and the Limbach factory on account of the same marks.



Fig. 377. MILK-POT.



Fig. 378. CUP AND SAUCER.

Fig. 377. Milk-pot, in grey-blue ware in imitation of Wedgwood, with classical group in white relief, bearing a wreath with the cypher F. G. C. under a crown; marks, "Breitenbach et Limbach," and "Gruber"; height, 4 inches; in the Franks Collection.

Fig. 378 is a cup and saucer painted with flowers.

LIMBACH, Saxe-Meiningen. This manufactory, which was also one of the most important of the Thuringian group, was under the direction of Gotthelf Greiner. It was established about 1772. The marks are said to be a single or a double L (*a*), the latter found chiefly on blue-and-white porcelain; but there appears to be some confusion in the appropriation, for the same letters are also assigned to Ilmenau and Grossbreitenbach. These factories also belonged to the Greiners.

L^{or} L

(a)



(b)



(c)



Fig. 379. CUP AND SAUCER.



Fig. 380. SUCRIER, COVER, AND STAND.

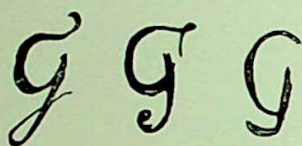
Another mark (b), attributed to Limbach, as well as two L's crossed (c).

Fig. 379. A cup and saucer with sepia landscapes.

Fig. 380 is a sucrier and cover, with leaf-shaped stand,

painted with flowers; mark, two letters L crossed; diameters, $4\frac{7}{8}$ and $8\frac{1}{4}$ inches; in the Franks Collection.

GERA. A manufactory was founded here in 1779, by a fayence maker named Johann Gottlob Ehwaldt, together with a potter named Gottbrecht. It later came under the control of the Greiners.



*Various representations
of the mark.*

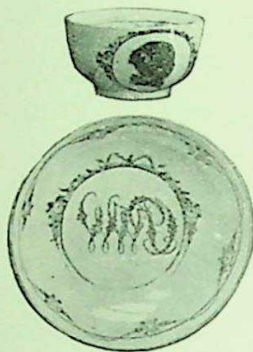


Fig. 381. CUP AND SAUCER.



Fig. 382. SUGAR BASIN.



Fig. 383. CUP, COVER, AND SAUCER.

A spécialité in the decoration is the imitation of various woods relieved by small pictures, see Fig. 383. There is an important group of figures of Gera porcelain in the Leipzig Museum, dated 1780. The usual mark is G, as given, in underglaze blue.

Fig. 381 is a cup with black profile portrait, and saucer.

Fig. 382. Sugar basin and cover, painted with festoons of pink flowers; mark G in blue; height, $6\frac{1}{4}$ inches.

Fig. 383. Cup, cover and saucer, grained in imitation of oak, with medallions painted with views, "Schloss aus dem Kohlenhofe" on cup, and "Lauchstaedt vor dem Brunnen" on saucer; signed "Rühlig Fec"; mark, G in blue; diameters, 3 and $5\frac{1}{4}$ inches.

Both the latter examples are in the Franks Collection.

GOTHA. This is actually the oldest of the group of Thuringian factories, but the date of its commencement is uncertain. There is a specimen of Gotha porcelain in the Leipzig Museum



Fig. 384. BACCHUS.

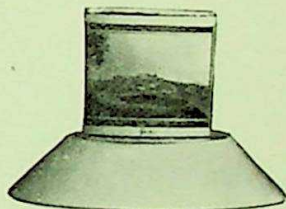


Fig. 385. CUP AND SAUCER.

R. g. G
(a) (b)

with the date 1763, the mark (a) being the first and last letters of the name of Wilhelm von Rotberg, the founder of the factory. He died in 1795.

The marks (b) were used after 1805.

The products of the Gotha factory were superior in quality to those of many of its kindred factories.

Fig. 384. Figure of Bacchus, in white biscuit; height, 11 inches; in the Franks Collection.

Fig. 385 is a cup and saucer, painted with a view of a town.

RAUENSTEIN, in Saxe-Meiningen. A factory for hard paste was established here in 1783 by some persons of the name of Greiner (who, however, were not related to Gotthelf Greiner). Its products were chiefly domestic china. The above mark, in blue, is on a cup and saucer, painted with flowers (Fig. 386); diameters, 3 and 5 inches; in the Franks Collection.

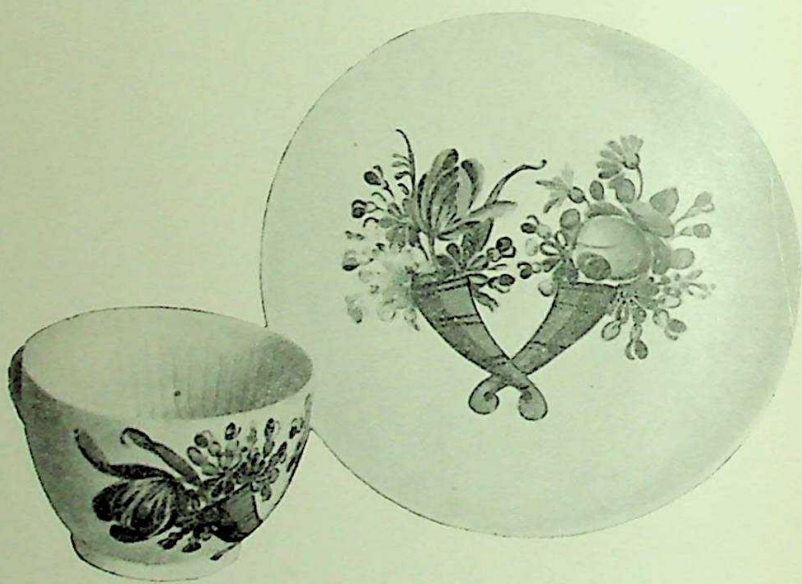
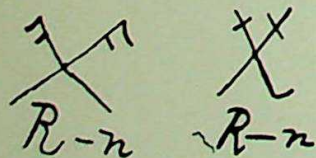
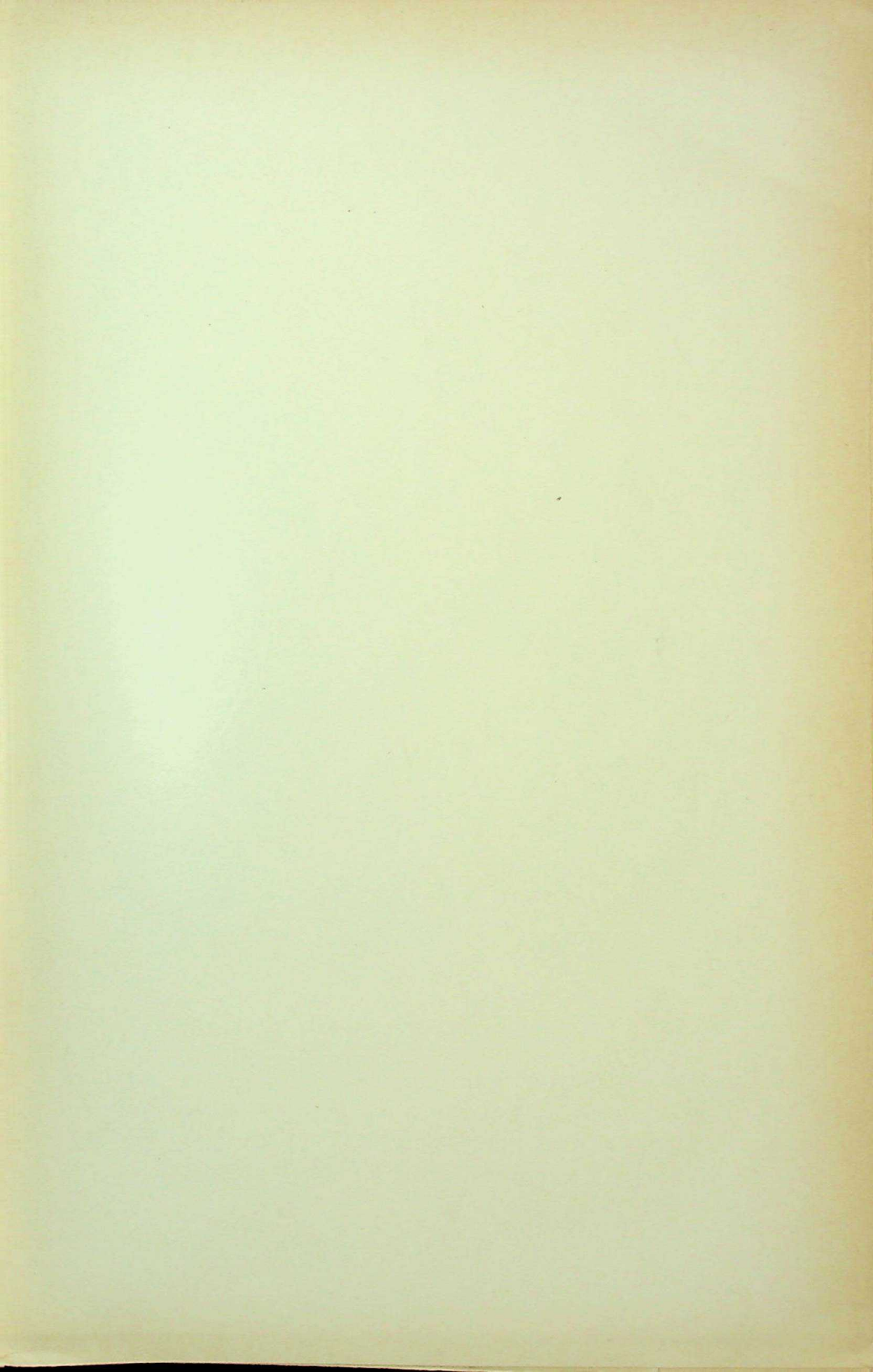


Fig. 386. CUP AND SAUCER.



The accompanying marks were also used. The crossed swords were in imitation of Meissen.

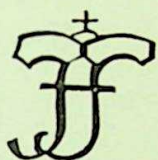


FULDA



Fig. 387. A PAIR OF FIGURES.

FULDA, in Hesse. A factory was established here about 1765 under the direction of Arnandus, Prince-Bishop of Fulda, for the manufacture of porcelain. The best artists were employed, and many vases, figures, and services of a fine white paste and handsomely decorated were produced, but little attempt was made to establish a trade in the ware. The mark (in blue) signifies Fürstlich Fuldaisches (belonging to the Prince of Fulda), (*a*). The mark (*b*) was also used on groups and figures. The manufacture seems to have been carried on until about 1780.

(*a*)(*b*)

Fulda figures are more highly esteemed than its ordinary wares. A fine example, in white porcelain, is in the Murray Collection, V. and A. Museum.

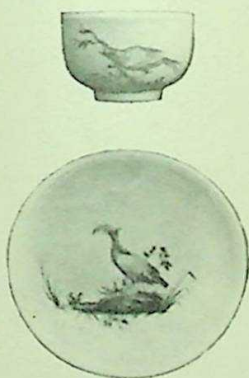


Fig. 388. CUP AND SAUCER.



Fig. 389. TEAPOT.



Fig. 390. COFFEE-POT.

Examples.

- Fig. 387. Pair of figures of peasants; marked with a cross.
- Fig. 388. Cup and saucer, painted with birds.
- Fig. 389. Teapot, painted with urns and insects.
- Fig. 390. Coffee-pot, with sea-view and figures.

FÜRSTENBERG. This manufactory was established at Fürstenberg, in Brunswick, about 1750. Baron von Lang, a distinguished chemist, undertook the direction of the works, under the patronage of Carl, Duke of Brunswick, with the help of Bengraf, who came from Höchst in 1753, and a painter named Zeschinger. No great success seems to have been obtained until 1770, but after that date vases and services richly decorated were produced; also biscuit groups and figures. The manufactory was carried on by the Government up to the middle of last century.



Fig. 391. Bust.

In 1807 the Sèvres Museum obtained from the manufactory a plate, painted with classical subjects by Brüning, a coffee cup, decorated in gold by Heinze, and other specimens. Herr Stunkel, director of the *fabrique*

in 1840, also presented other pieces. The mark is an F., of various forms, pencilled in blue (a).

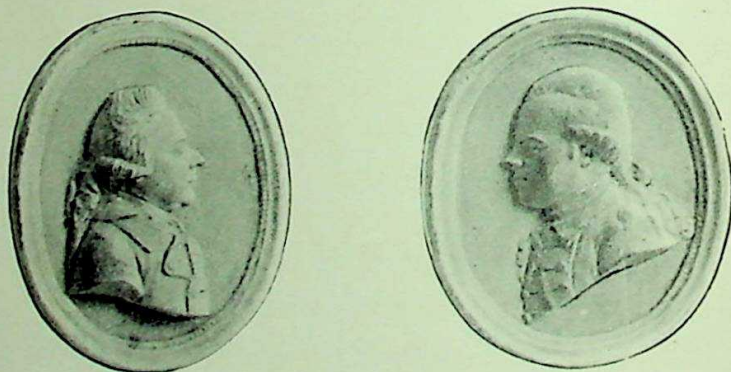
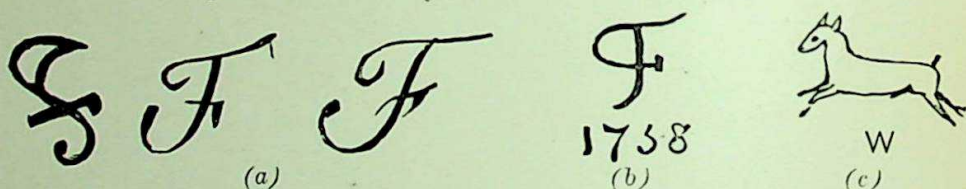


Fig. 392. MEDALLIONS.

In the V. and A. Museum is a plate, painted with figures in purple *camäen*, after Watteau, with the mark (*b*).

Fig. 391. Bust of Augusta, Duchess of Brunswick, granddaughter of King George II, in white biscuit; mark, F in blue, a running horse, and W (*c*); height, $20\frac{1}{2}$ inches.

Fig. 392. Pair of oval medallions in white biscuit; portraits of O. D. Beckmann and A. L. Schlötzer; marks, a running horse and F; length, $2\frac{7}{8}$ inches.

All in the Franks Collection.

LUDWIGSBURG, in Würtemberg. This manufactory was placed under the management of Joseph Jacob Ringler in 1758,



Fig. 393. COFFEE-POT.



Fig. 394. CHOCOLATE-POT.

by Carl Eugene, the reigning duke. Ringler remained at Ludwigsburg for forty years, and during that time survived many difficulties, there being no material or fuel in the neighbourhood. The porcelain of Ludwigsburg, although of inferior quality, was celebrated for the excellence of its productions and the fine paintings on its vases and services, as well as for its excellent groups. The mark is the double C, for the name of Duke Carl, ensigned with a high German ducal crown,

surmounted by a cross. The mark of two C's with a count's coronet, which is frequently attributed to this town, belongs to Niderviller. The factory ceased in 1824.



Fig. 393. Coffee-pot and cover, painted with landscape and flowers; mark, double C under a crown, in blue; height, $8\frac{1}{4}$ inches.

Fig. 394. Chocolate-pot and cover, painted with figures of Hope and Music in panels; mark, double C under a crown, in blue; height, $5\frac{1}{4}$ inches.

Both the specimens are in the Franks Collection.



Fig. 395. VASE.

WALLENDORF, in Saxe-Coburg. There was a factory for hard paste established here in 1764 by Johann Wolfgang

W

Hammann, with a small syndicate, including Johann and Gotthelf Greiner. This mark is given by Marryat, but there are so many W's that it is difficult to identify their localities with any degree of certainty.

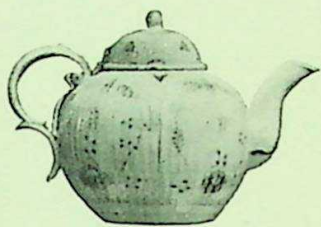


Fig. 396. TEAPOT.

Fig. 395. Vase and cover, painted in dark blue, and with leaves in relief; mark, W, in blue, height, 10 inches, in the Franks Collection.

Fig. 396 is a teapot painted with blue sprigs.

PFALZ-ZWEIBRUCKEN. In 1767 a factory was established here in the Castle of Grutenbrunn, with Laurentius Russinger



Fig. 397. COFFEE-POT.

as manager. He left in 1768, and seven years later the factory closed down.

Specimens, although somewhat rare, are not of great merit. They are chiefly decorated with flowers.

The mark is P Z in monogram in underglaze blue.

Fig. 397. Coffee-pot and cover, painted in colours and gilded; a lake-scene with buildings and shipping; floral border. Mark as given. V. and A. Museum.



VIENNA



Fig. 398. CABARET.

AUSTRIA, CZECHO SLOVAKIA AND HUNGARY

AUSTRIA



MANUFACTORY (*hard paste*) was founded at Vienna in 1718. There are several traditions as to its origin : one is that a musician named La France, and a billiard-marker, named Dupuis, brought with them to Vienna, in October, 1717, a certain Cristoph Conrad Hüniger, who had been employed at Meissen as an enamel painter and gilder, and that in the following year they were joined by a man named Stölzel, of Meissen, who was possessed of the secret, and became director. It was a private enterprise set on foot by Claude du Paquier, who obtained from the Emperor Charles VI a privilege for twenty-five years. Major Byng Hall ("Adventures of a Bric-à-Brac Hunter") says that it was established by Claude Innocenz De Blaquier, who engaged one Stenzel or Stolzel to co-operate with him. With this object in view De Blaquier proceeded secretly to Meissen, where he contrived to scrape acquaintance with Stenzel in a coffee-house. He engaged with him in a game of billiards, taking care to lose, and thus he secured his object. Stenzel, after some slight hesitation, accepted an offer of a thousand dollars to be paid yearly, and a carriage at his disposal, and proceeded forthwith to Vienna. De Blaquier obtained a patent for twenty-five years, granted by Charles VI, and signed by his Imperial Majesty at Luxemburg, May 27, 1718. In this patent it was distinctly notified that the factory was to receive no pecuniary aid from Government; but an exclusive privilege was granted for the sale of porcelain, wholesale and retail, throughout the whole empire.

The patent further stipulated that the ware should consist of the best material, and should display the most elegant and well-selected forms and colours, to which end neither labour nor expense was to be spared in the endeavour to produce original patterns. This done, De Blaquier entered into partnership with Heinrich Zerden, a merchant named Martin Peter, and an artist named Howard Hüniger. De Blaquier had many difficulties to contend with, and the productions not being equal to the Chinese, and inferior even to those of Meissen, both as regards beauty and material, taste and decoration, and the sale being consequently moderate, he was compelled to produce coarser articles;



Fig. 399. FLOWER HOLDER.

added to which De Blaquier was not possessed of the secret, and the arcanist Stenzel not having been paid regularly according to his contract, returned to Meissen, after having maliciously destroyed many of the models. The works were, therefore, suspended at the end of the second year in consequence of the want of knowledge of the secret and material. But De Blaquier, being a man of energy and determination, endeavoured by numerous experiments to discover the porcelain mixture, and his efforts were finally crowned with success.

"The factory was at first established in a small house belonging to Count Kufstein, and he worked with only ten assistants and one kiln. But in the year 1721 it was removed to

a house belonging to Count Breuner. Here the workmen were increased to twenty hands, and more kilns were erected. Nevertheless, the factory was not successful, and after twenty-five years' labour De Blaquier decided, in 1744, to offer it to the Government. The establishment was then in good working condition, and the workmen for the most part very efficient, and he

proposed to take on himself the direction and management."

"The young Empress Maria Theresa resolved to support the factory, which promised to give occupation and profit to her subjects, honour and gain to the State. She, therefore, commanded that it should be taken by State contract from its owner, that its debt of 45,449 florins should be paid off, and De Blaquier receive the direction with a salary of 1,500 florins a year. Modelling of groups and figures appears to have commenced when the factory became the property of the



Fig. 400. MILK-POT.

Government in 1747. Niedermayer was the master modeller. Count Philip Kinsky and Count Rodolph Cholert took great interest in the development of the factory, and in 1760, under Government control, it advanced rapidly to that perfection of art it subsequently maintained."

Major Byng Hall states that in 1750 the workmen only numbered 40; eleven years later that number had increased to 140; in 1770 to 200, and in 1780 to 320. From 1747 to 1790 was the best period for figures and groups, while from 1780 to 1820 painting on china became celebrated, the subjects being taken from Watteau, Lancret, Boucher, Angelica Kauffmann, and others, as well as allegorical subjects.

The most important improvements were made under Konrad von Sorgenthal, who was director of the factory from 1784 to 1805; artists of the highest talents were employed, a first-rate chemist named Josef Leithner was engaged, in 1791, to prepare the colours and gilding, the *chefs-d'œuvre* of the early masters were copied, while the gilding was brought to a perfection which has never been surpassed.

After the death of Sorgenthal in 1805, M. Niedermayer became director, and the sculptor, Anton Grassi, was made chief of the modelling department. The manufacture continued in its flourishing condition until about 1815. Leithner used the finest gold, which brought the gilding to the utmost perfection; moreover, he discovered a rich cobalt blue, and a red-brown colour, which no other factory could imitate. From the year 1784 to the date of its extinction, it was the custom to mark every piece with the number of the year, which circumstance may be of great service to the connoisseur who seeks early specimens of Vienna porcelain. It is stamped without colour underneath the piece—or rather indented, the first numeral being omitted; thus the number 792 stands for 1792; 802 for 1802; and so on.

From 1827, under the direction of Scholtz, who followed Niedermayer, the manufactory was on the decline, and what with economy, indifferent workmen, and bad artists copying from the French models, its doom was sealed. The splendid and expensive gilding, the exquisite painting, etc., gave place to cheaper and less refined productions, and it dwindled down to a second-rate factory, and became a burden to the State.

The imperial manufactory at Vienna was in consequence of the great annual expense discontinued in 1864, and all the implements and utensils were sold, the house being now used for other purposes. Some of the principal workmen, however, long continued to paint and gild porcelain which had been bought undecorated by them, as a means of subsistence. The books on art belonging to the factory and all the drawings of its most

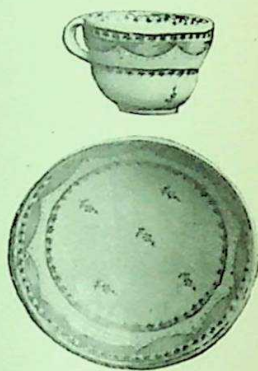


Fig. 401.
CUP AND SAUCER.

VIENNA



Fig. 402. PLATE.

VIENNA



Fig. 404. NEPTUNE AND AMPHRITE.



successful period, together with many of the models, the library, and the ceramic collection, were given to the Imperial Museum in Vienna, to be retained as a lasting memorial of its celebrity.

The mark used from 1744 was a shield of the arms of Austria, painted in blue, occasionally impressed (*a*).

The following are examples of Vienna porcelain.



Fig. 403. CUP AND SAUCER.

Fig. 398. Cabaret, consisting of an oval tray, chocolate-pot, milk-pot, sucrier, and cup and saucer; each with a medallion with bust, supported by cupids; painted *en camaïeu* on purple ground, and gilt; mark, shield crowned (*b*); length of tray, 12 inches.

Fig. 399. Flower-holder, with five radiating tubes, painted with shield of arms, in blue and lilac; mark (*c*); height, $9\frac{3}{4}$ ins.

Fig. 400. Milk-pot and cover, painted in colours and gilt, with busts of ladies, entitled "L'Hérisson" and "Fantaisie Moderne"; mark, the shield in blue; height, 6 inches.

The two latter are in the Franks Collection.

The following examples are in the V. and A. Museum.

Fig. 401. Cup and saucer with decoration in pink.

Fig. 402. Plate, painted in colours, with two nymphs in a landscape playing with the infant Bacchus; mark, the Austrian shield of arms, in blue; the painting attributed to Fürstler.

Fig. 403. Cup and "trembleuse" saucer of the middle of eighteenth century.

Fig. 404. Group, Neptune and Amphrite, with a cupid pouring water from an urn; mark, shield with the arms of Austria; late eighteenth century.

CZECHO SLOVAKIA

SCHLAGGENWALD, in Bohemia. This manufactory was established in the year 1810. George Lippert was the owner in 1842, and much improved the industry. Some pieces are marked "Lippert & Haas."



Fig. 405 is a cup and saucer painted with costume figures.

Fig. 406. Cup and saucer, painted in colours, with medallions containing figures of Justice; mark, S; diameter, $2\frac{1}{2}$ and 5 inches; in the Franks Collection.

Fig. 407. Plate, painted in colours and gilded. Modern Bohemian. V. and A. Museum.

HUNGARY

HEREND. There was a manufactory of porcelain here towards the end of the eighteenth century, but there is no information regarding its origin. Mr. Chaffers had in his possession a porcelain cafetière, or set of four covered pieces, viz., coffee and milk-pots, and two sugar vases, fitting into a stand,

HEREND.

Herend.



(a)



(b)



(c)

CZECHO SLOVAKIA

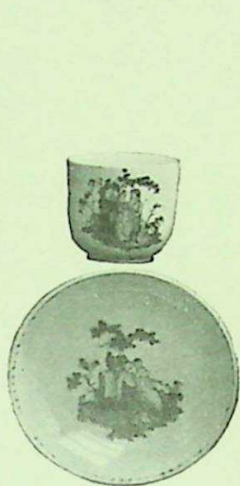


Fig. 405. CUP AND SAUCER.

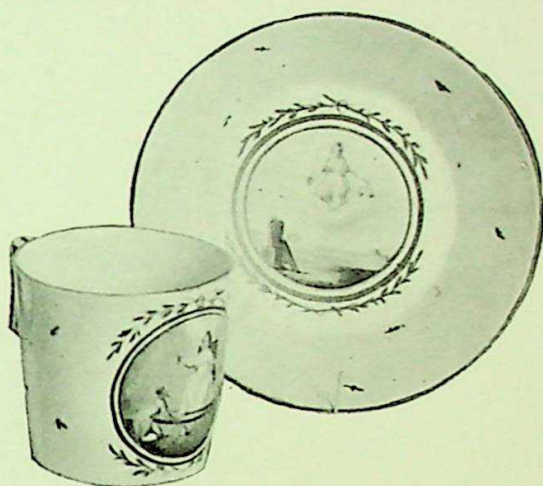


Fig. 406. CUP AND SAUCER.

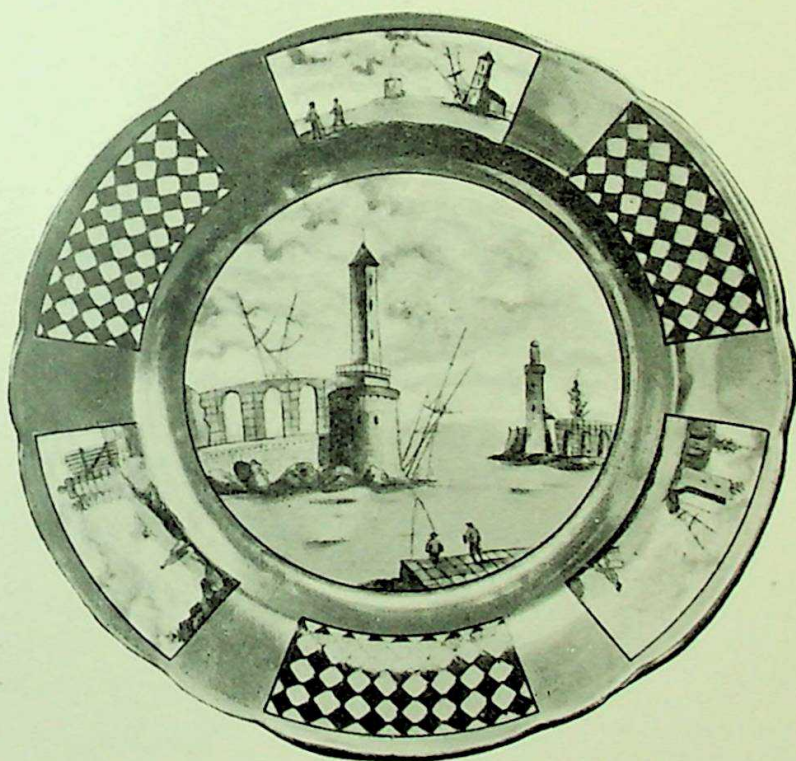


Fig. 407. PLATE.



HEREND



Fig. 408. CABARET.

which had as many holes to receive them; it was painted with large red carnations, gold edges, and marked as in the margin in incuse letters; its date was about 1800. Sometimes the word HEREND was impressed and the arms painted (*a*).

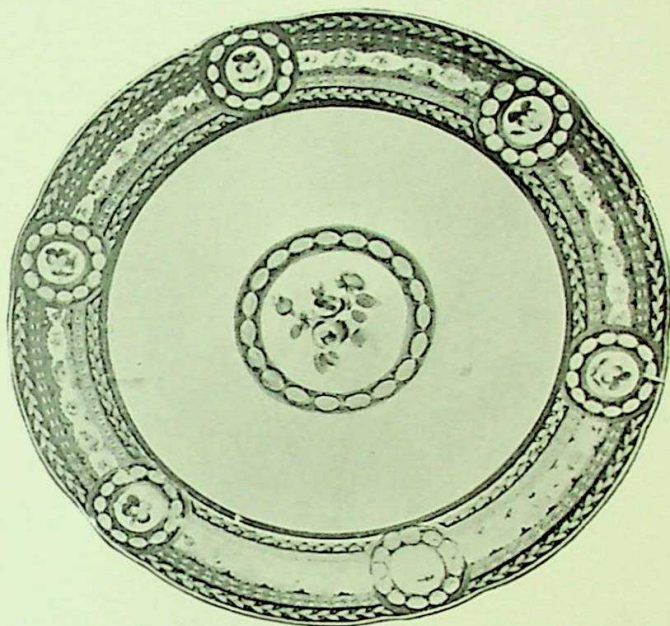


Fig. 409. PLATE.

Fig. 408. Cabaret or breakfast service, white, with compartments in green, painted in oriental style, with flowers, etc.; late eighteenth century; in the V. and A. Museum.

Fig. 409 is a plate, painted in imitation of Sèvres, with six circular medallions; marks, HEREND and arms of Hungary; diameter, $7\frac{3}{4}$ inches; in the Franks Collection.

A porcelain manufactory, carried on by Morice Fischer, used the shield of arms of Austria as mark (*b*). It was established in 1839. He also used the mark (*c*) on his best porcelain.

SWITZERLAND

NYON, on the lake of Geneva. A manufactory (*hard paste*) was in full work here towards the end of the eighteenth century. It is said to have been established by two Germans named Müller and Dortu, and several Genevese artists painted on the porcelain. The

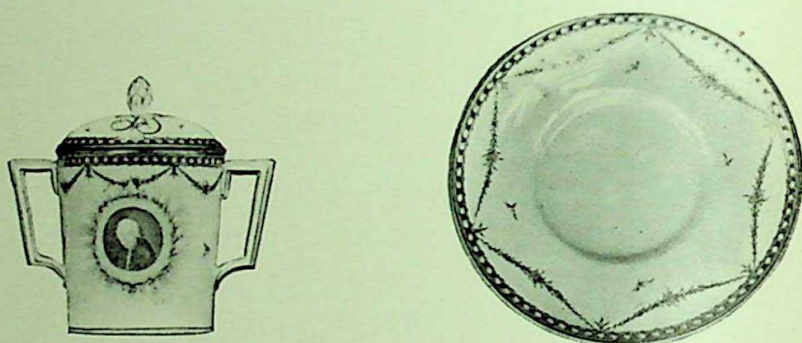
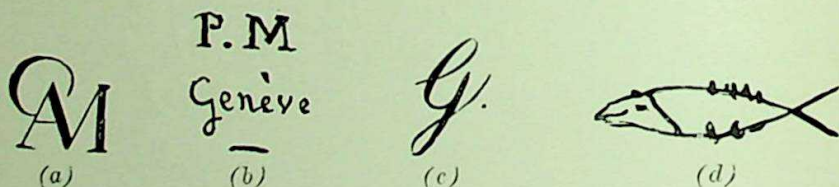


Fig. 410. CUP AND SAUCER.

most celebrated of them were Delarive, Hubert, Gide, and Pierre Mulhouser, some of whose monograms are given (*a*), (*b*), (*c*).



The mark (*c*) sometimes with and sometimes without the fish (*d*) was also used. There never was a manufactory of china at Geneva itself.

These marks are those generally found on Nyon porcelain; sometimes the lines are so carelessly drawn as to make it difficult to identify the fish.

The works were at one time directed by Robillard, from the royal factory at Sèvres.

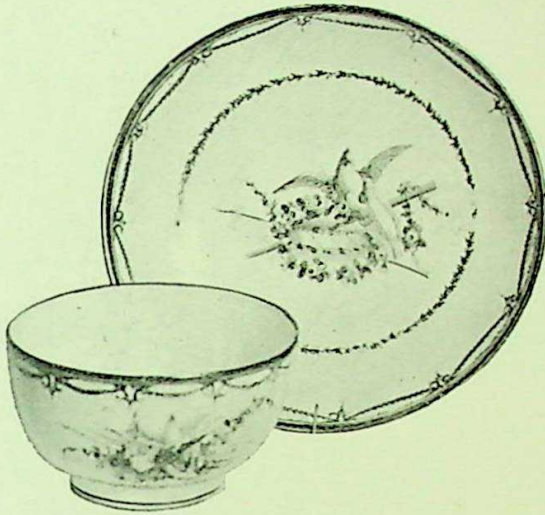
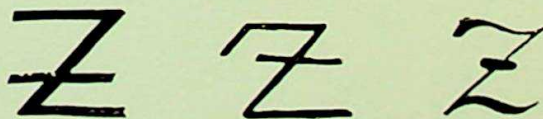


Fig. 411. CUP AND SAUCER.

Fig. 410 is a cup with two handles, cover, and saucer; a portrait in the centre of the cup.

Fig. 411. A cup and saucer, painted with trophies, doves and garlands; mark, fish in blue; in the Franks Collection.

ZÜRICH. (*Hard paste.*) A factory was established here in 1763 by a few Zürich gentlemen, amongst whom was the celebrated painter and poet, Salomon Gessner, who not only furnished many designs but painted himself at the factory. The managing director was a German named Spengler, who is said to have come from Höchst. Another German, Sonnenschein, a sculptor, was employed to model figures and groups. He left Zürich in 1786 and became the first director of the Art Academy at Berne. The factory was not a financial success. In 1793 the works were sold to a potter named Nehracher, and on his death in 1800 the works ceased. The marks, as shown, are in blue.



The painting on Zürich porcelain is generally very delicate and artistic, especially as regards the landscapes, which resemble those round the lake of Zürich, with the chain of high mountains in the background.

Sir H. Angst, K.C.M.G., H.B.M., Consul-General at Zürich, made a fine collection of this porcelain, consisting of more than 1,500 specimens, which he presented to the Zürich Museum.



Fig. 412. CUP AND SAUCER.



Fig. 413. A GROUP.

Fig. 412. A cup and saucer, painted with fruit.

Fig. 413. A group of a soldier trampling on a Turk, and unveiling a lady, martial and love trophies on the ground.

Fig. 414. Tea-caddy, painted *en camaïeu* in crimson, with a design adapted from Japanese Kakiyemon ware. Mark, H Z incised, 1763-93. V. and A. Museum.

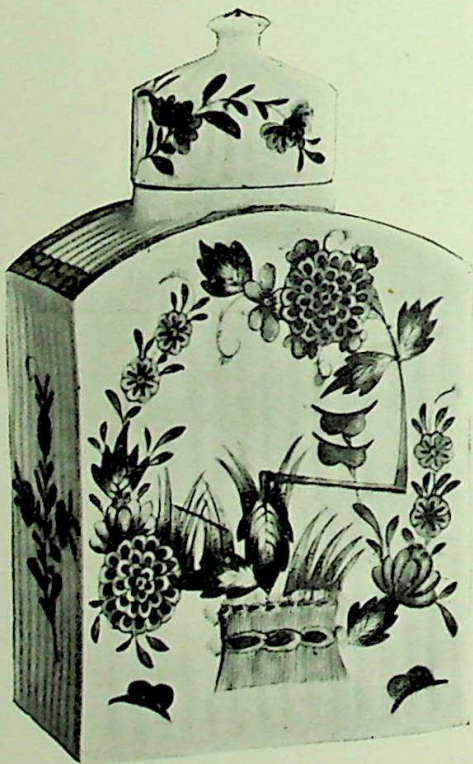


Fig. 414. TEA-CADDY.

HOLLAND



WEESP. The first manufactory for porcelain in Holland was started in 1764 at Weesp, near Amsterdam, by the Count Gronsfeldt-Diepenbrock, who had by some means obtained the secret of the composition of hard paste. Having bought the materials of the old fayence works of Overtoom, he proceeded to make porcelain, and produced some fine white and transparent specimens. After existing seven years, the factory was closed in 1771, and was publicly

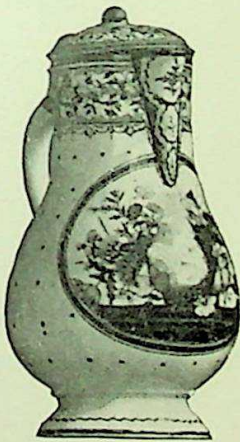


Fig. 415. EWER.



Fig. 416. COFFEE-POT.

sold. Notwithstanding the unsuccessful result from a commercial point of view, it was purchased by a Calvinist preacher named De Moll, of Oude Loosdrecht, associated with some capitalists of Amsterdam, but the next year it was removed to Oude

Loosdrecht. The decorations are very much of the Saxon character. The marks are a W, and two crossed lines, or swords, with dots, in blue, the latter an imitation of the Meissen mark. The latter has been assigned to Arnstadt, but is now authenticated as belonging to this manufactory.

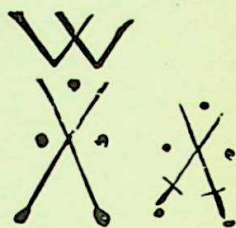


Fig. 415. A large ewer painted with a basket of flowers; marked W.

Fig. 416. A coffee-pot with figures after Teniers. Mark, a cross and dots.

OUDE LOOSDRECHT, whither De Moll transferred the factory, is situated between Utrecht and Amsterdam. After his death, in 1782, the concern passed into the hands of his partners,

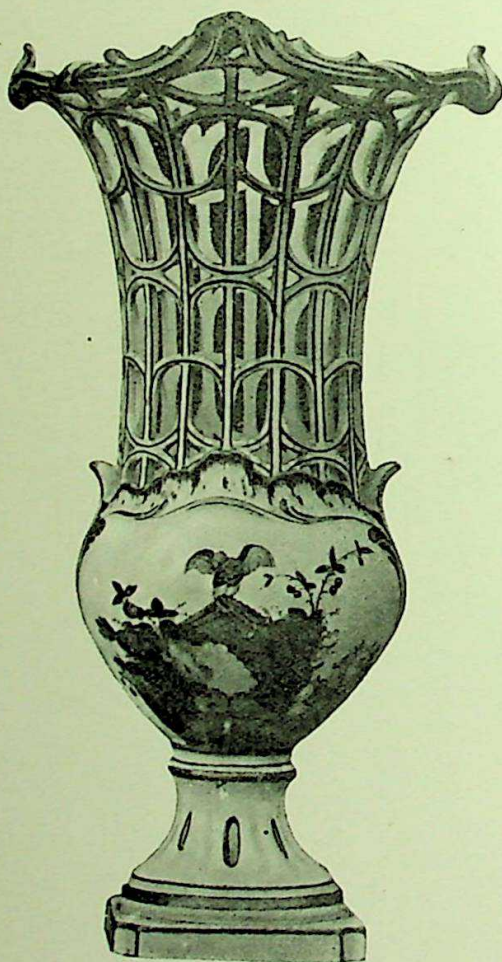


Fig. 417. VASE.

J. Rendorp, A. Dedel, C. Van der Hoop, Gysbz, and J. Hope, and was by them removed, in 1784, to Oude Amstel. The ware

is of fine quality, decorated in the Saxon style; specimens are frequently met with, having gilt borders and a light blue flower between green leaves. The letters M. o. L. stand for "*Manufactur oude Loosdrecht*," marked in blue or impressed on the ware; the best pieces have also a star. Sometimes the letter M is divided from the last two letters by two dots, which may mean "*Moll: oude Loosdrecht*."

Fig. 417. A vase, perforated and painted with birds; in the V. and A. Museum.

Fig. 418. Oval panel from a dish; painted with an encampment of artillery; signed, "N. Wicart Fecit"; mark, M: o L. in blue; width, $12\frac{3}{4}$ inches; in the Franks Collection.

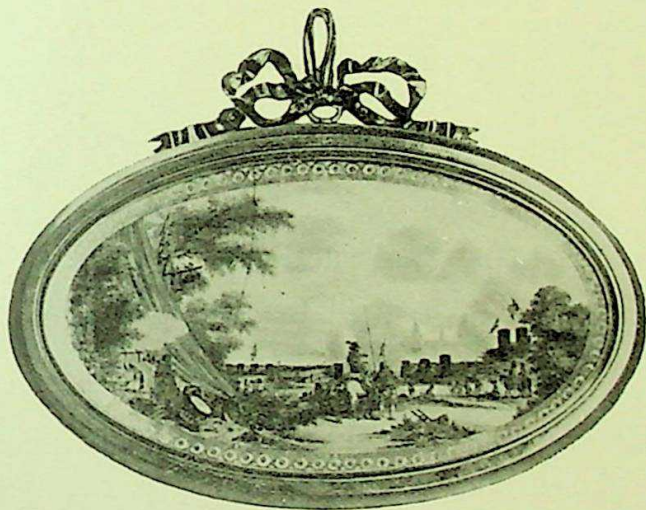


Fig. 418. PANEL.

OUDE AMSTEL. As already stated, after the death of De Moll, the manufactory of Oude Loosdrecht was removed to Oude Amstel (Old Amstel), near Amsterdam, and carried on with redoubled zeal by the same Company, directed by a German named Däuber, about 1784. It flourished under his direction for a few years, and produced a fine description of porcelain, but it was not encouraged in Holland, and gradually

declined, in consequence of the large importations from England which inundated the country. It was again offered for sale in 1789, and came into the hands of J. Rendorp, C. Van der



Fig. 419. TEAPOT AND SUCRIER.



Fig. 420. SUCRIER.

Hoop, and Gysbz, who were De Moll's partners at Oude Loosdrecht. It still remained under Däuber's direction, but it was entirely demolished at the close of the eighteenth century. Sometimes the initials of the director, A. D., are found on specimens.

Amstel. *AD*

Fig. 419. A teapot and sucrier, with views in Holland.

Fig. 420. A sucrier painted with birds.

AMSTERDAM. M. Jacquemart assigns these marks to Amsterdam, being the ancient crest of the united provinces—the Batavian lion, traced in blue—and quotes a specimen in the Museum of Sèvres.

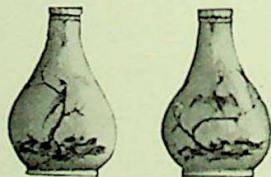


Fig. 421. A PAIR OF BOTTLES.

Fig. 421. A pair of elegant bottles, painted in lake *camäen* with birds and trees, the mark in blue.

THE HAGUE. About the year 1775, a porcelain manufactory for both hard and soft paste was opened at The Hague, under the direction

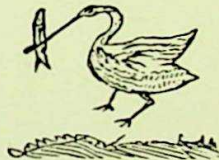


Fig. 422. PLATE.



Fig. 423. MILK JUG.

of a German named Anton Leichner or Lynker; it was first situated in the *Bierkade*, and later in *Nieuwe Molstraat*. A painter named Temminck became associated with the factory and introduced the Boucher style on many specimens of this ware. The works ceased in 1785 or 1786. The mark is a stork, a symbol of the



town, in grey or gold, but many pieces bearing this mark were only decorated at The Hague, the porcelain being brought from the neighbouring factory of Tournai for this purpose.

Fig. 422. Plate, of soft paste, with moulded edge, and painted with a duck and hen in centre; mark, stork in blue; diameter, $9\frac{1}{2}$ inches; in the Franks Collection.

Fig. 423. A milk jug painted with flowers.

BELGIUM AND LUXEMBURG

BELGIUM

TOURNAI. A factory, which developed into considerable importance, was established here in 1750 by François Joseph Peterinck, a native of Lille. In 1752 one hundred workmen were employed, and by 1762 they had increased to as many as two hundred. For some time previous to 1815 the works were carried on by M. Maximilien de Bettignies, who, in consequence of the annexation of Tournai to Belgium, ceded it in that year to his brother Henri,



Fig. 424. CUP AND SAUCER.



Fig. 425. BASIN.

and established another factory at St. Amand-les-Eaux. Soft paste, which has been discontinued for many years in every other *fabrique* in France, is still made at both places. The best period of the work at Tournai was from 1762 to 1780, and is in the style of Sèvres. Among the best known painters were Duvivier and the brothers Mayer. Much of the Tournai porcelain was decorated at The Hague.

BELGIUM

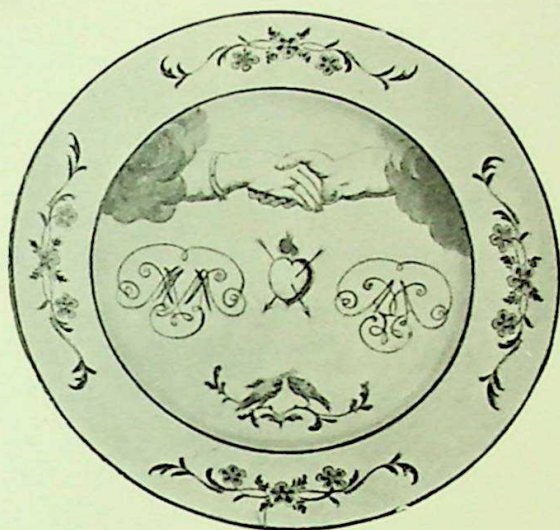


Fig 426. PLATE.



Fig. 427. SALT CELLAR.

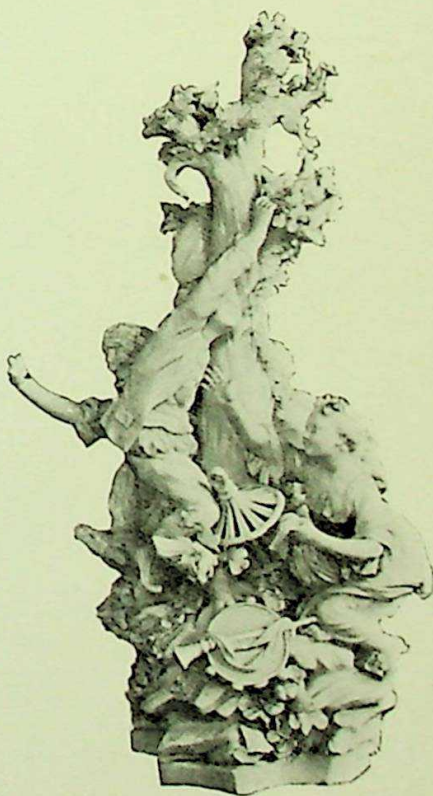
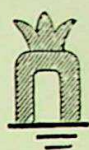


Fig. 428. GROUP.

This mark is in gold on a cup and saucer, painted with animals and birds, illustrating La Fontaine's Fables; see Fig. 424.



The annexed mark was used after 1755; in gold for the best quality, in blue or red for inferior specimens.

Fig. 425 is a basin in lake *camaïeu*, with landscapes and figures.

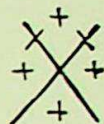


Fig. 426. Plate, painted in blue, with clasped hands, and a flaming heart pierced with arrows; mark, crossed swords and three crosses; diameter, $9\frac{1}{2}$ inches.

Fig. 427. Salt-cellar, in form of a trefoil, with handle, painted with birds; mark, crossed swords and four crosses, in gold; height, $4\frac{3}{8}$ inches.

The two latter examples are in the Franks Collection.

Fig. 428. Group, children birds'-nesting. From a model attributed to Nicolas Lecreux. V. and A. Museum.

BRUSSELS. There was a manufactory of hard paste porcelain here, established by Louis Cretté, towards the end of the



Fig. 429. TEAPOT.



Fig. 430. MILK JUG.

eighteenth century; he died in 1813. This mark (a) is on a teapot, with a band of roses in the centre and two belts of silver, with gold borders, Fig. 429; on the cup and saucer of the same service is the name "*L. Cretté*," painted in red.

·B.
(a)

*L^r Cretté de Bruxelles
rue D'Arenberg 1791.*
(b)

The same name is on a service, some pieces of which have only the name "*L. Cretté*." Portions of another service, with the name and address (*b*), were in the collection of the Rev. T. Staniforth (see Fig. 430, a milk jug).

In the Brussels Museum are several examples of his work, plates with birds painted in natural colours.

LUXEMBURG

A factory for hard paste porcelain was established at Sept Fontaines about 1806, by the brothers Boch. Both pottery and porcelain were made here, including plates, vases, figures, etc.

This mark on a specimen in the Sèvres Museum has been attributed by M. Riocreux to this manufactory.

Fig. 431. Four figures representing the seasons, marked B. L.



LUXEMBURG



Fig. 431. FIGURES OF 'THE SEASONS.'

NOV 10 1877

U. S. PATENT OFFICE

RUSSIA AND POLAND

RUSSIA.

AT Petrograd an Imperial china manufactory was established in 1744, by the Empress Elizabeth Petrovna, with workmen from Meissen. The notorious Christoph Conrad Hunger was associated with its earlier productions. Catherine II patronised the works, and in 1765 enlarged them considerably, under the direction of the minister, J. A. Olsoufieff, since then this *fabrique* held a distinguished place among European manufactories; an artist named Swebach superintended the decorations, and in 1825 two workmen were sent from Sèvres to assist in the factory. The paste is hard and of a blueish cast, finely glazed. It always betrays its Meissen origin, and the imitations of the china of Saxony are wonderfully useful in making up portions of sets which have been broken.

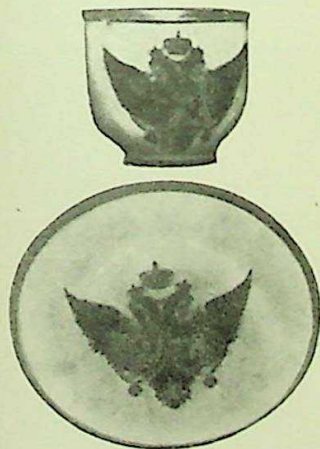


Fig. 432. CUP AND SAUCER.

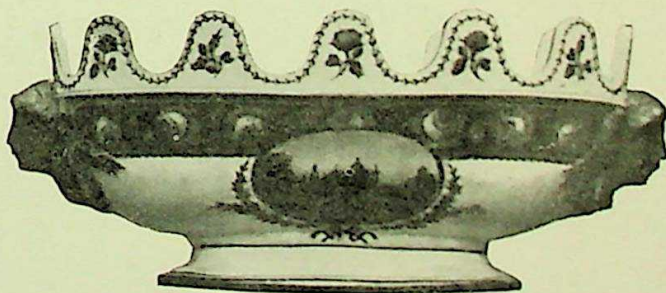


Fig. 433. VERRIÈRE.

The mark of the Empress Catherine II (*Ekaterina*), (*a*). Marks of later periods are the initials of the Emperors Paul (*b*),

60681

Alexander I (*c*), Nicholas I (*d*), and Alexander II (*e*), in Russian capitals under crowns.

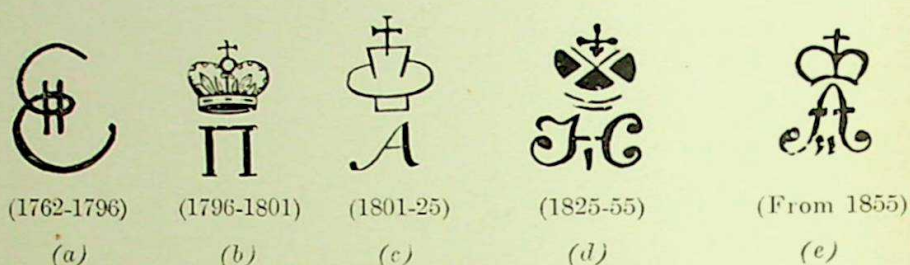


Fig. 432 is a cup and saucer, with the imperial arms, and the mark of the Emperor Paul.



Fig. 434. A TARTAR PEASANT.

Fig. 433. A verrière, with views of buildings.

Fig. 434. Figure of a Tartar peasant; late eighteenth century. V. and A. Museum.

TVER

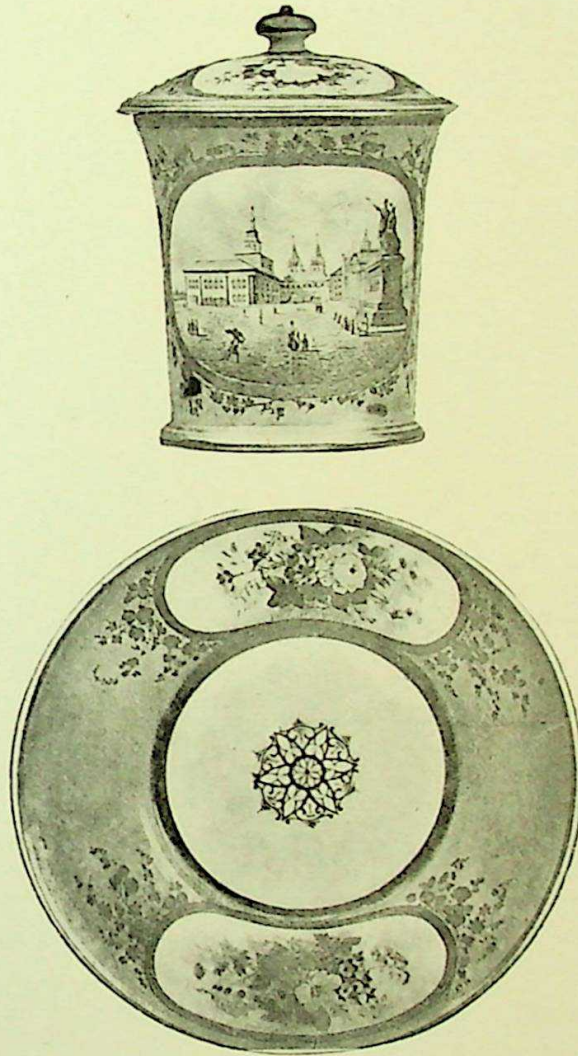


Fig. 435. CUP AND SAUCER.

Moscow, 1720. A potter, named Eggebrecht, who had undertaken a manufactory of delft at Dresden, by direction of Böttcher, had, after that was discontinued, left to go to Moscow, and, being acquainted with some of the processes for making porcelain, commenced manufacturing it at Moscow. The Russians had, in 1717, endeavoured to entice away one of Böttcher's best workmen, named Waldenstein, and were unsuccessful; but, it is said, another workman, a few years after, named Richter, assisted them in their operations. No traces are, however, to be found of their subsequent history.



Fig. 436. STATUETTE.

TVER. A porcelain manufactory was established here by an Englishman named Gardner, about 1780, and another by A. Popoff in 1830. At both these factories figures of peasants were made.

Fig. 435 is a cup and saucer, painted with a view of Moscow, bearing Popoff's initials, as in the margin; in the V. and A. Museum.

Fig. 436. Statuette of a girl holding a basket of fruit; mark, G in blue; height, 8 inches; in the Franks Collection.

KORZEC, in Volhynia. About 1803, Mérault, a chemist of the Sèvres manufactory, went to direct the *fabrique* at Korzec, which Prince Czartoryski had founded taking with him a laboratory assistant named Pétion. After carrying it on for a few years, Mérault abandoned the direction, and returned to France. The mark is



an eye within a triangle, in blue, beneath the glaze; it occurs on a *pâte dure* cup and saucer, the cup, painted with a medallion portrait of a lady,

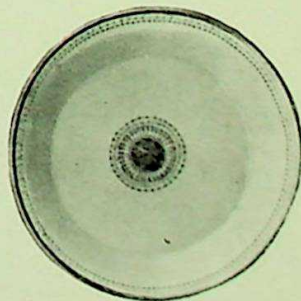


Fig. 437.
CUP AND SAUCER.

en grisaille, with richly gilt borders and ornaments, was doubtless executed by one of the Sèvres decorators taken there by MÉRault. See Fig. 437.

BARANOVKA, in Volhynia. A small factory was founded here in 1804, at which the porcelain clay found in the neighbour-

Баранівка
11.



Fig. 438. MILK JUG.

hood was used. Fig. 438 is a milk jug, in the Franks Collection, of hard porcelain, painted with flowers, and marked with the name of the town, as given.

POLAND

WARSAW. The Belvedere factory appears to have been the most important here. It was set up by Stanislaus Poniatowski in 1774, on a site where later the Belvedere Palace was built. It was under the direction of Baron Schitter until 1777.



Fig. 439. A MILK JUG.

Much of the porcelain was decorated in the Chinese style, as shown in the example from the Poniatowski service, made in 1776; see illustration, Fig. 439, a milk jug. Pure tone colours were used with rich gilding.

There was another factory which made an imitation of Delft in the Chinese manner. It was erected in 1773 by a man named Wolff.

SWEDEN

MARIEBERG is in the outskirts of Stockholm. This manufactory produced porcelain (*soft paste*), as well as fayence; the marks on some are similar to those on fayence. In quality as well as in decoration the porcelain is like that of Mennecy-Villeroy in France. The industry was established by M. Ehrenreich, under the patronage of Count Scheffer, Councillor of State, in 1758.



Fig. 440.
CUSTARD CUP AND COVER.

Ehrenreich was succeeded by Pierre Berthevin (1766-9), and to him may be traced the Mennecy influence.

The porcelain seems to consist of three varieties; soft paste, which was marked (*a*), hard paste, marked (*b*), and a hybrid porcelain, marked (*c*).

The last mark occurs on a porcelain compotier and cover, painted in pink *camailieu* with roses and china-asters, and with gilt leaf borders, formerly in the possession of Mr. Horace Marryatt; and also on another in the V. and A. Museum, presented by M. Christian Hammer, of Stockholm.

MB

(*a*)

MB
S

(*b*)

A stylized mark consisting of a crown-like top with three points, a central vertical line, and a star-like base.

(*c*)

Fig. 440 is a custard-cup and cover, moulded in gadrooned ribs, and painted with flowers; mark, M. B. combined; height, $3\frac{1}{4}$ inches; in the Franks Collection.

GREAT BRITAIN

GREAT BRITAIN

POTTERY

 HE earthenware vessels previous to the sixteenth century were of a very coarse description, rudely fashioned and almost devoid of ornament, sometimes cast in a mould in grotesque forms, but occasionally covered with a yellow or green glaze. Numerous specimens of early English cups are found in excavations in London and other parts of England, and may be identified by comparison with the vessels in Norman and mediæval manuscripts.

But many other materials were fashioned into drinking cups. A curious square drinking vessel in wood, called the *meth*, which required some dexterity in handling lest the liquor should be spilled, was used in Ireland. A very interesting specimen, called the *Dunvegan cup*, in the possession of the Macleod of Macleod, is of this form, mounted in silver, and bearing an inscription of the tenth century.

In England peg tankards were much used; they were so called from a number of pegs inside, at equal distances, to regulate the quantity to be taken by each person when the vessel was passed round a table; these vessels were frequently handsomely carved with religious subjects. Another description of wooden drinking cup was the *mazer bowl*, so called from the old German word *mæser*—maple.

Leather bottles and jugs called *black jacks* were much used in England; the bottle was generally barrel-shaped, and was carried by travellers; its praises are recorded in the old English ballad of the sixteenth century, each verse of which concludes with the couplet—

“I wish in heaven his soul may dwell
Who first found out the leather bottell.”

The gourd, pumpkin, coco-nut, and other fruits with a hard rind or shell, being found ready for use, formed undoubtedly the most primitive vessels, and were frequently mounted in silver.

During the sixteenth and seventeenth centuries glass was used by the rich, especially that which came from Venice, but from its fragile nature it was very expensive ware. For plates and dishes a tougher and more durable material was required, and wooden trenchers or pewter platters were generally in use.

A French writer in 1558, named Étienne Perlin, in his description of England, says: "The English drink beer not out of glasses, but from earthen pots, the covers and handles being made of silver for the rich; the middle classes mount theirs in tin, the poorer sort use beer pots made of wood."

The earthen vessels made in England, although inexpensive, were badly burned, and not very durable; and the German stone ware with a salt glaze was eagerly sought after throughout the sixteenth century, and imported in large quantities. These stone pots were usually impressed with the arms of German towns; a rose or other device in front, and a ferocious bearded visage under the spout. They were derisively called *bellarmine*s, after the celebrated Cardinal Bellarmine, who in the sixteenth century made himself so conspicuous by his zealous opposition to the Reformed religion.

These *bellarmine*s were in general use throughout England in the sixteenth and beginning of the seventeenth centuries at inns and public-houses for serving ale to the customers; they were of various sizes, the galonier which held eight pints, the pottle pot containing four pints, and the quart and the pint. The importation of these stone pots was almost monopolised by the potters of Cologne, near which city they were made. In the reign of Queen Elizabeth, one William Simpson presented a memorial that he should be allowed to bring "the drinking stone pottes made at Culloin" into this country, and requesting permission to make similar stone pots in England; but he was not successful in his suit.

In 1626, however, two other potters, named Rous and Cullyn, merchants of the city of London, obtained the exclusive

privilege of making stone pots and jugs in this country, and a patent was granted them for fourteen years; the preamble states that "heretofore, and at this present, our kingdom of England has been served with stone pottes, stone jugges, and stone bottells, out of foreign parts, from beyond the seas."

WROTHAM

A red ware with white slip ornament of a peculiar kind was made at Wrotham in Kent.

The white slip was laid on in heavy patches, assuming the form of figures, masks, rosettes, etc., surrounded by radiating borders, the whole being covered by a rich yellowish glaze.

Many bear the name Wrotham, and dates which range from 1612 to 1717.



Fig. 441. POSSET-POT.

They also bear initials which are supposed to be those of the principal potters or owners of the factory.

Fig. 441. Posset-pot of red earthenware with applied moulded devices in white slip. Between the handles are the initials E C and I E; dated 1687. In the V. and A. Museum.

STAFFORDSHIRE

When Dr. Plot wrote his natural history of this county in 1686 there were very few manufactories of pottery; he only speaks of one at Amblecott and another at Wednesbury; but he says: "The greatest pottery they have in this country is carried on at Burslem, near Newcastle-under-Lyme." The earthenware made here towards the end of the seventeenth century was of a very coarse character, and the decoration extremely rude, consisting merely of patterns trailed over the surface in coloured clay, technically termed *slip*, diluted to the consistence of syrup, so that it could run out through a quill. The usual colours of these slips were orange, white and red, the orange forming the ground and the white and red the paint. After the dishes had been thus ornamented they were glazed with lead ore, beaten into dust, finely sifted, and strewed over the surface, which gave it the gloss but not the colour. The vessels remained twenty-four hours in the kiln, and were then drawn for sale, principally to poor cratemen, who hawked them at their backs all over the country.

It was frequently called "Toft ware," from the family whose name appears on many of the early examples.

The forms of these vessels were tygs or mugs, with two or more handles for passing round a table, candlesticks, dishes, etc. The earliest names found upon them are Thomas and Ralph Toft, William Talor, Joseph Glass; all names still known in Staffordshire.

Examples in the V. and A. Museum.

Fig. 442. A tyg, with four handles, dated 1621.

Fig. 443. A mug, with two handles, dated 1682.

Fig. 444. A plateau, with Charles II and his Queen in relief, by Ralph Toft, 1677.

STAFFORDSHIRE



Fig. 442. Tyg.



Fig. 443. Mug.



Fig. 444. PLATEAU, BY RALPH TOFT.

BURSLEM

The family of WEDGWOOD was of long standing at BURSLEM, and many members of it were engaged in making pottery long before the birth of the great potter, Josiah Wedgwood. His father, grandfather, and great-grandfather, as well as many of his other relations, were all engaged in the trade. Josiah Wedgwood was born in 1730, at Burslem; he was the youngest of thirteen children; his father, Thomas Wedgwood, died when Josiah was only nine years old. His eldest brother, Thomas, succeeded his father as a potter, and Josiah was bound apprentice to him in 1744. During his apprenticeship he was seized with a violent attack of the smallpox, which left its effects in his system, and settled in his legs, and this disorder continued with him until manhood; an accidental bruise, however, resulted in the amputation of his leg in the thirty-fourth year of his age. A short time after the expiration of his apprenticeship he left his brother's house to make knife handles, imitation agate, and tortoiseshell small wares, at Stoke. Here, in 1752, he entered into partnership with John Harrison, but two years later they separated.

In 1754 Josiah Wedgwood went into partnership with Thomas Whieldon, of Fenton Low, one of the most eminent potters of his day, and they remained together five years, their principal manufactures being tortoiseshell plates and dishes, cauliflower jugs, teapots with crab-stock handles, agate knife handles, and small wares generally; while here Wedgwood also produced that fine green glaze which covered his dessert services, in imitation of leaves.

In 1759 the partnership expired, and he returned to Burslem, where he was born, and in his twenty-ninth year commenced business on his own account at the Churchyard Ivy House works. Here he set himself earnestly to work, improving the manufacture of pottery, and soon became so successful that he was compelled to enlarge his establishment, and in 1762 he took over a neighbouring property called the Brick or Bell House, which became celebrated as the place where he made the cream-coloured or *Queen's ware*. He engaged the services of his cousin, Thomas

Wedgwood, who had gained his experience at the Worcester works, and in 1765 he took him into partnership. The first ware which gained him reputation was his fine cream-coloured ware, which remained a staple article from 1762 down to the time of his decease, and after royalty had approved of it the name was



Fig. 446. VASE.



Fig. 447. VASE.

changed to Queen's ware. His cousin Thomas had the superintendence of this particular department, which he designated the *useful* branch. In 1768 Josiah took into partnership Thomas Bentley, and to him was entrusted the *ornamental* branch, both departments being kept perfectly distinct (as far as the interests of Wedgwood's partners were concerned).

Wedgwood also produced, about this date, a sort of red ware, formed of the same ochreous clay as was used by the Elers nearly a century before; it required no glaze except what it derived from friction on the wheel and lathe, and was covered with engine-turned ornament; and in 1766 he began to make a black

ware, which he called *basaltes* or black Egyptian. These manufactures were not confined to his works; other potters made large quantities of the same ware; but Wedgwood made great improvements in the bodies and forms of the ware, and was rewarded by a vast accumulation of business; so much so that he was compelled to open a new manufactory at ETRURIA in 1769. Having shortly before taken out his patent for encaustic painting on copies of Etruscan vases (the only invention he ever secured by patent), his first essays at the new works were a set of these, now preserved in the family, inscribed "One of the first day's produc-



Fig. 448. VASE.

tions at Etruria in Staffordshire, by Wedgwood and Bentley, June 13, 1769." These were of black *basaltes*, with encaustic paintings of classical subjects. Wedgwood himself threw these vases, while Bentley turned the lathe.

In 1773 he made "a fine white terra-cotta of great beauty and delicacy, suitable for cameos, portraits and bas-reliefs"; this was the forerunner of the jasper ware, which became by constant attention and successive improvements the most beautiful

of all his wares. In 1776 the solid jasper ware was invented, which, however, attained its greatest perfection ten years later.

In the manufacture of this elegant ware Wedgwood largely employed sulphate of barytes, and for many years derived great profits, none of the workmen having any idea of the nature of the material upon which they were operating, until a letter containing a bill of parcels referring to a quantity of the article fell into the hands of a dishonest servant, who told the secret, and deprived the inventor of that particular source of emolument: for when the same article was made by those who employed inferior workmen, to whom they only paid one-fourth of the salary given by Wedgwood, the price of jasper ware became so reduced

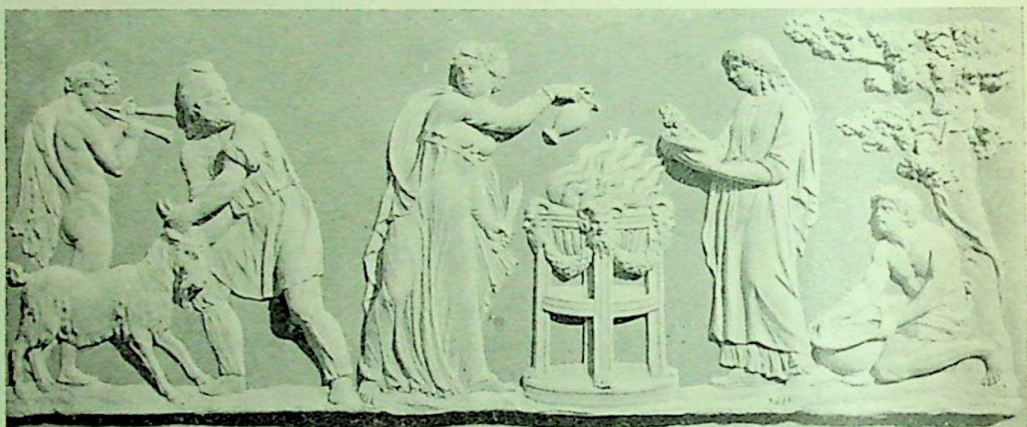


Fig. 449. PLAQUE. "BACCHANALIAN SACRIFICE."

that he was unable to employ those exquisite modellers whom he had formerly engaged to superintend that branch of the manufacture.

The celebrated service made for the Empress Catherine of Russia was of Queen's ware; it was commenced in 1773, and had upwards of 1,200 views of seats of the nobility and gentry of England, and being intended for the Grenouillère Palace, each piece had upon it a green frog. The price paid for this service was £3,000.

In 1780 Thomas Bentley, the friend and partner of Josiah Wedgwood, died, and in 1781 the stock in London, so far as related to their partnership, was sold at Christie's; the sale lasted twelve days.

In 1785 a "jasper dip" was introduced, in which the white clay vessels were dipped, and received a coating of jasper, instead of being jasper throughout. This was considered a great improvement, and caused an increase of twenty per cent. in the price.

In 1787 the Portland Museum was sold by auction, and the gem of all the pieces which Wedgwood coveted was the celebrated Barberini vase,* made of glass of two strata, dark blue

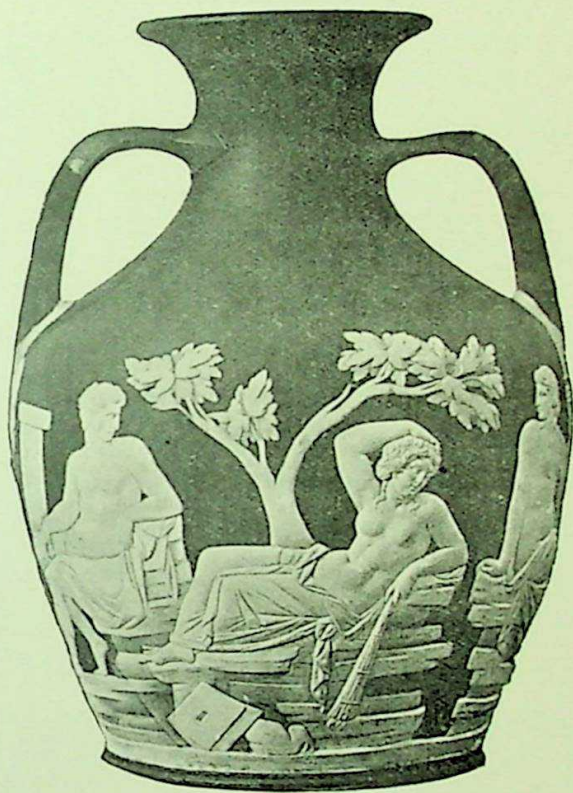


Fig. 450. THE PORTLAND VASE.

and opaque white, the ornaments on the surface being cut from the solid, in the same manner as an onyx cameo. This vase was of Roman work, of the second or third century of our era. Wedgwood desired to become the possessor, but finding he was being opposed at the sale by the Duchess of Portland, it was arranged that the Duchess should buy the vase, and lend it to Wedgwood for the purpose of copying. He was restricted from moulding

* This vase is now in the British Museum.

the vase, lest any injury should result; Webber therefore made a model after the original. The material in which it was produced was jasper, which was apparently black, with the slightest possible tinge of blue; in Wedgwood's own words, "a mixture of blue and black, and then dipped in black," the figures being in white relief. Fig. 450 represents one of these vases in the V. and A. Museum.



Fig. 451. TEAPOT, CADDY AND PLATE.

The principal inventions of Wedgwood, as enumerated in his Catalogue of 1788, were :—

1. The cream-coloured table ware, afterwards called Queen's ware.

2. Terra-cotta, made to represent porphyry, granite, etc.

3. Basaltes or black Egyptian ware, imitation bronzes, etc.

4. White porcelain biscuit.

5. Bamboo, a cream-coloured porcelain biscuit.

6. Jasper, a porcelain that would receive throughout its whole substance, from the mixture of metallic oxides, the same colours as they would communicate to glass or enamels in fusion, very suitable for the production of cameos, portraits, etc., that require to be shown in bas-relief, since the ground can be made of any colour while the raised parts are pure white.

7. A porcelain biscuit, exceedingly hard, resisting acids or corrosive substances, and very useful in laboratories and for mortars.

The modelling bills from 1773 to 1775 inclusive are still preserved among the Mayer MSS., and, although but a small portion of the whole, they permit us to individualise many well-

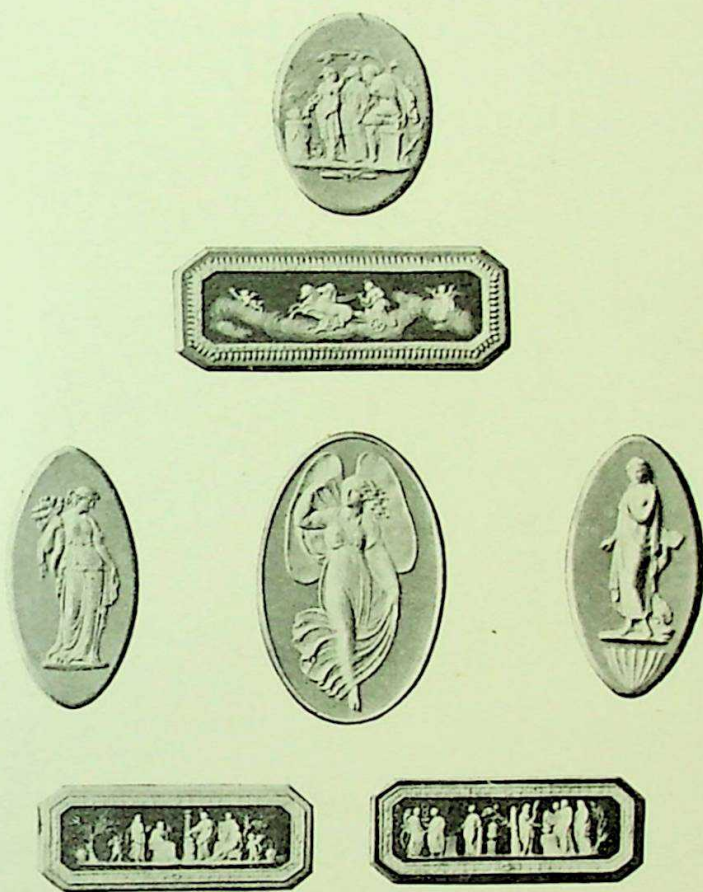


Fig. 452. SEVEN JASPER CAMEOS.

known and interesting objects. Messrs. Hoskins and Grant's bills for plaster casts, prepared to mould from, contain the names of the following busts, and the prices paid for them:—Zeno, Pindar, Faustina, Germanicus, Antoninus Pius, Seneca, Augustus, Cato, Marcus Aurelius, Homer, Antinous, Solon, and Plato, at 21s. each; Inigo Jones, Palladio, and others, at 25s.; Venus de' Medici, 15s.; large Marcus Aurelius, 31s. 6d.; four ovals of the Elements, 36s.; small busts in pairs, of Swift and Milton,

Virgil and Horace, Locke and Newton, Beaumont and Fletcher, etc., at 10s. 6d. and 12s. each; Harvey and Newton, 50s. the pair, and many others.

Wedgwood, in a letter to Bentley, August, 1774, says:—
 “These busts are much better finished than the plaster casts or models we take them from. Hackwood bestows a week upon each head in restoring it to what we suppose it was when it came out of the hands of the statuary. Pray do not let our labour be unobserved when they are under your care. It is a fortnight’s work to prepare and mould one of these heads.”



Fig. 453. THREE VASES.

Webber, a modeller of uncommon ability, was recommended to Wedgwood by Sir W. Chambers and Sir Joshua Reynolds, and shortly after the death of Mr. Bentley he took over the management of the ornamental department; many fine bas-reliefs are by his hand.

Flaxman was engaged by Wedgwood and Bentley as early as 1775, and he furnished them with drawings and models. After Bentley’s death in 1780 Flaxman’s fame as a sculptor obtained him more important work, but still, as time permitted, he worked for Wedgwood up to the time of his departure for Rome in 1787.

Here Flaxman arranged to occasionally execute some models, but principally to suggest, overlook, and give finishing touches to the works of the Italian artists who were employed

in copying from the antique under the direction of Angelo Dalmazoni. Pacetti's works were numerous, as were also those of Angelini. Fratoddi and Mangiarotti were cameo engravers; they copied on shells some of the finest antique gems. Manzolini and Cades were also employed in Italy for Wedgwood.

The tablets, friezes, and other subjects in bas-relief were modelled by the artists in red wax—a composition of bees' wax and a few drops of turpentine, coloured with vermilion—on slabs of fine slate.

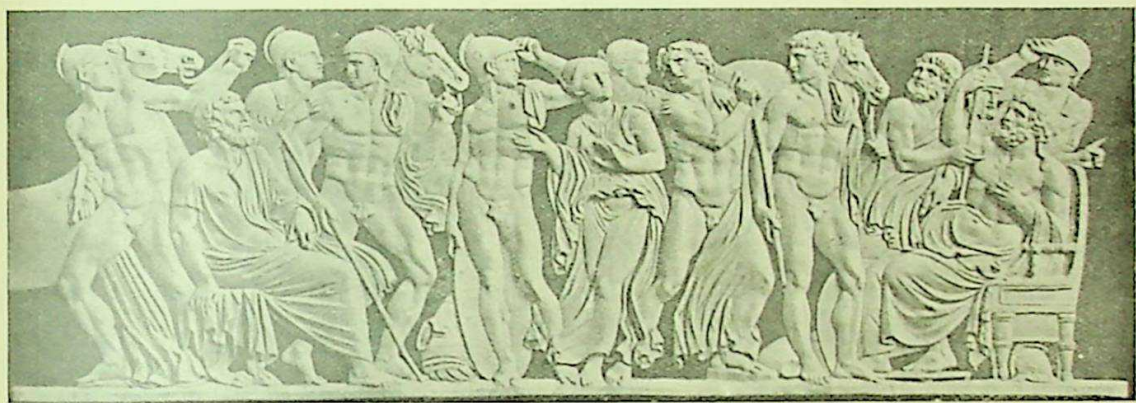


Fig. 454. PLAQUE. "SACRIFICE OF IPHIGENIA."

From these originals, casts were taken in plaster of Paris for ordinary use, but subsequently the working casts were made of clay, and baked, which made them everlasting; but as they shrank considerably in the firing, the originals had to be made proportionately larger to allow for it.

These models were packed in wooden boxes and sent to England via Leghorn, and to guard against accidents they were forwarded by one ship, and casts of them by another. With so many artists employed, these models were very numerous, and many of them have been erroneously attributed to Flaxman.

Josiah Wedgwood died on January 3, 1795, in his sixty-fifth year.

Examples in the V. and A. Museum.

Fig. 446. Vase of basalt, subjects in relief.

Fig. 447. Vase of black Egyptian, supported by three figures.

Fig. 448. Vase of blue jasper, the Muses.

Fig. 449. Plaque. "Bacchanalian Sacrifice."

Fig. 450. The Portland vase of black and white jasper.

Fig. 451. Teapot, caddy, and plate, transfer printed.

Fig. 452. Seven jasper cameos; in the V. and A. Museum.

Fig. 453. Three vases, granite ground, with gilt festoons and handles of female figures.

Fig. 454. Plaque of blue and white jasper, "The Sacrifice of Iphigenia"; 24 in. by 10 in.

Fig. 455. EWER.

Fig. 455. Ewer of agate ware, by Wedgwood and Bentley.

RALPH SHAW, of Burslem, took out a patent in 1733 for chocolate-coloured ware, striped with white and lined with white,



Fig. 456. Jug.

glazed with salt. He afterwards went to France, where he continued his manufactory. His salt-glazed ware is never marked.

Fig. 456. Jug, marbled red and brown earthenware, with decoration scratched through a white slip; 1766. V. and A. Museum.

RALPH WOOD, the son of a miller, was born in 1716. His figures are made of a fine white clay, and display considerable spirit and originality. He was succeeded about 1750 by his son AARON WOOD, who served his apprenticeship to Dr. Thomas

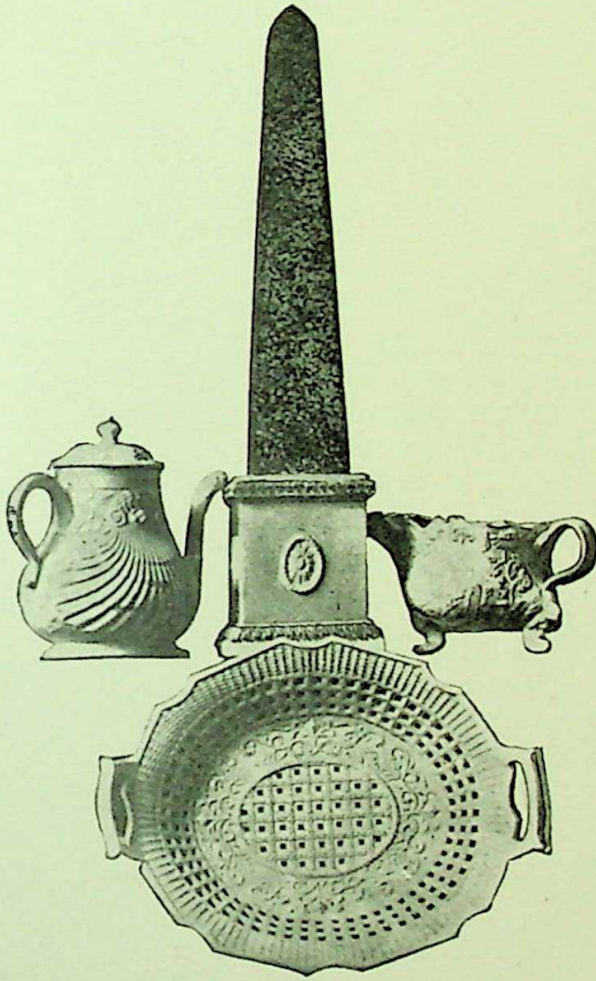


Fig. 457. AN OBELISK, BY R. WOOD.

Fig. 458. A TEA SET, BY A. WOOD.

Wedgwood; he was a very clever cutter of moulds for stoneware plates and dishes, with raised pattern and borders, which have been erroneously termed Elizabethan. A large collection of his ware, with the moulds, are in the Burslem Museum. Cream ware is said to have been invented by him. He died in 1772,

and was succeeded by his son ENOCH WOOD, who commenced business in 1784. He was a sculptor, and made many busts of eminent men. His successors were Wood and Caldwell, who continued the manufacture of busts and groups. Enoch Wood died in 1840.

Examples.

Fig. 457. A granite obelisk, by Ralph Wood, about 1730; in the V. and A. Museum.

Fig. 458. A tea set of white crouch ware, by Aaron Wood.

Fig. 459. A statuette of Chaucer, by Ralph Wood.



Fig. 460. VASE. Moses Steel was a manufacturer at Burslem in 1715. The name of a descendant is found on a vase, blue ground, with white figures in relief, in the style of Wedgwood, in the V. and A. Museum (Fig. 460).



Fig. 459. STATUETTE.

JOHN ASTBURY of Shelton, early in the eighteenth century, made red crouch, and white stoneware. It is said that he, together with a man named Twyford, derived his knowledge of mixing the clays by pretending to be an idiot and obtaining employment at the Elers manufactory at Bradwell; after gaining their secret, he set up in business against them.

The first use of calcined flints as an ingredient in the composition of pottery is attributed to the younger Astbury; it led to the manufacture of fine fayence, and paved the way for the great improvements afterwards achieved by Wedgwood. The

story is thus told: While travelling to London on horseback, he had occasion to seek a remedy for a disorder in his horse's eyes, when the ostler of the inn by burning a flint reduced it to a fine powder, which he blew into them. The potter observing the beautiful white colour of the flint after calcination, instantly conceived the use to which it might be employed in his art, and this is said to have been the origin of the first white flint stoneware.*

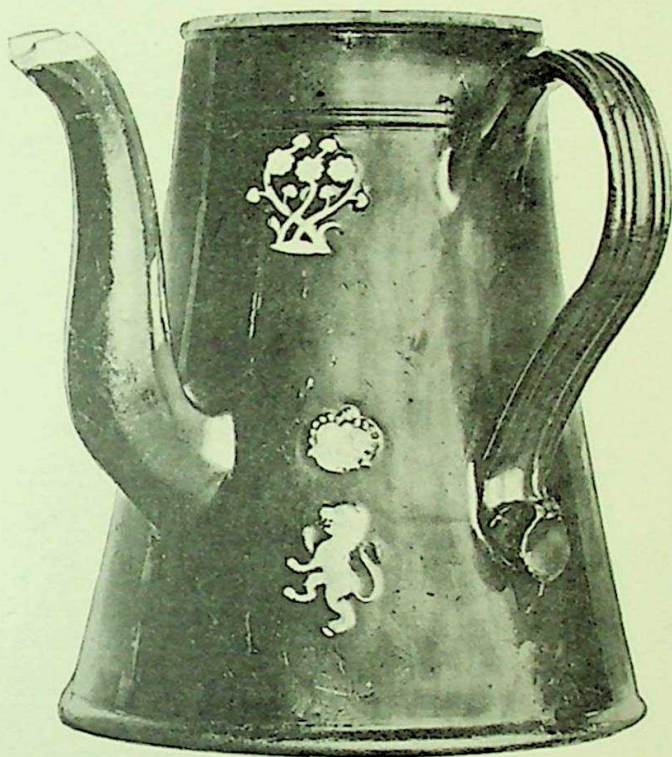


Fig. 461. COFFEE-POT.

John Astbury died in 1743. His son, Thomas, in 1725, commenced business at Lane Delph, and made a cream-coloured stoneware.

Fig. 461. Coffee-pot, decorated with applied devices in white slip, produced with small metal stamps. By John or Thomas Astbury. V. and A. Museum

* John Dwight, of Fulham, used "calcined, beaten and sifted flints" in the composition of his wares, nearly fifty years before Astbury is here stated to have made the discovery.

SAMUEL HOLLINS of Shelton established about 1760 a manufactory of fine red unglazed stoneware; he procured the clay from Bradwell, and was a potter of uncommon skill. He was succeeded about 1777 by T. and J. HOLLINS. In the V. and A.

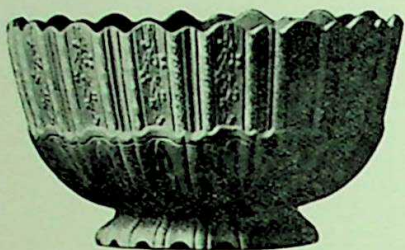


Fig. 462. BOWL.

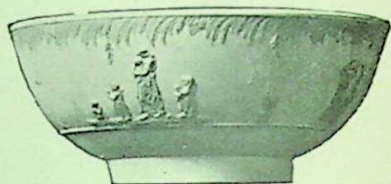


Fig. 463. BASIN.

Museum is a green bowl with ornaments in relief, signed "S. Hollins" (Fig. 462), and a basin in the same collection (Fig. 463) is of white ground with blue figures in relief, similar to Wedgwood, stamped T. and J. Hollins.

At Shelton the NEW HALL CHINA WORKS owe their origin to the purchase of Champion's (Cookworthy's) patent by a company of potters in 1781, and were the first porcelain manufactory in Staffordshire. In spite of the opposition of Wedgwood and the potters of that county, the patent had been extended, and the new company consisted of Messrs. Samuel Hollins of Shelton; Anthony Keeling of Tunstall; John Turner of Lane End; Peter (or Jacob) Warburton of Hot Lane; William Clowes of Port Hill; and Charles Bagnall of Shelton. The ware made here was not of a fine character; inferior artists were employed

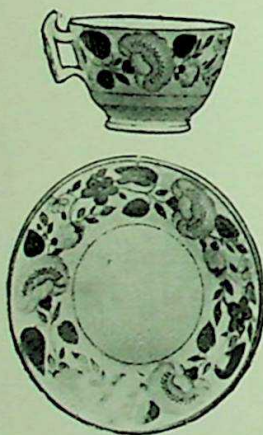


Fig. 464.
CUP AND SAUCER.

in its production, and it was never held in any great esteem. The manufacture consequently soon fell to decay, after many changes. The mark is the name of the works in a double ring.

Fig. 464 is a cup and saucer painted with flowers; in the V. and A. Museum.

BRADWELL. Two potters to whom Staffordshire was indebted for great improvements in the ware were JOHN PHILIP and DAVID ELSERS, who, about 1690, came over from Holland and settled at Bradwell. They were descended from a noble family of Saxony; their father, Martin Elers, married the daughter of a rich burgomaster of Amsterdam; his daughter married Sir W. Phipps, ancestor of the Marquis of Normanby, and John Philip Elers's granddaughter, Maria Elers, married Richard Lovell Edgeworth (father of the authoress, Maria Edgeworth).

John Philip Elers was a clever chemist, and discovered the art of mixing the clays of Staffordshire to greater perfection than had ever before been attained, and by carefully levigating them, and sifting them through fine hair sieves, he manufactured to a considerable extent an improved kind of red pottery, in imitation of that of Japan, while by the addition of manganese to the clays, he made a fine black ware, which a century afterwards was adopted and improved by Wedgwood, and termed black Egyptian or basaltes.



Fig. 465. TEAPOT.

Specimens, yet preserved, manifest by their excellence in grain, texture and shape, the skill and success of the Elers. They were ornamented in relief, with sharp and well-designed flowers and leaves, especially the tea leaf, by copper moulds, and afterwards turned on the outside upon a lathe. They consisted chiefly in tea services.

About 1710 the factory at Bradwell was abandoned, and John Philip Elers joined his brother in London. No marks were used by the Elers.

Fig. 465 is a teapot of red ware, with flowers in relief; in the V. and A. Museum.

HANLEY. Simeon Shaw mentions in his history of the Staffordshire potteries that a Mr. MILES, of Miles's Bank, Hanley, produced the brown stoneware about 1685. There is in the V. and A. Museum a fayence barrel supported by four cupids, of

brown glaze with gilt hoops, resting on a stage with four supports; it is of good work, dating apparently from the first half of the eighteenth century, and it is impressed with the name of Miles; see Fig. 466.

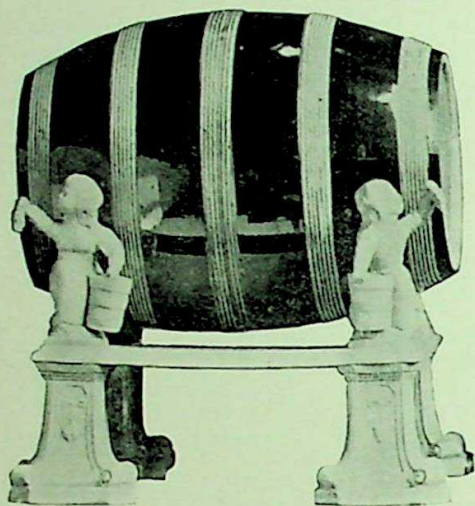


Fig. 466. BARREL.



Fig. 467. VASE.

ELIJAH MAYER of Hanley, commenced business about 1770, and was a contemporary of Wedgwood. He was noted for his cream-coloured ware and brown-line ware, but he produced many other varieties. He died in 1813. In the V. and A. Museum is a vase of unglazed drab terra-cotta, with festoons, etc., in relief, coloured; see Fig. 467.

His basalt or black Egyptian ware tea services, with animals and other ornamentations in relief, are well known. A popular service was one made to commemorate Nelson's victories of the Nile and Trafalgar, decorated with crocodiles, pyramids, Britannia, Fame, a monument inscribed, "Pro patria," and a tablet with Nelson. The objects were usually impressed with E. Mayer's name.

HENRY PALMER of Hanley was a great pirate of Wedgwood's inventions, and Mrs. Palmer, who seems to have been the active manager of her husband's business, engaged persons surreptitiously to obtain Wedgwood and Bentley's new patterns as soon as they arrived at the London warehouse, for the purpose

HANLEY



Fig. 468. PUNCH BARREL, BY NEALE.

HANLEY



Fig. 471. VASE OF BLACK WARE, BY J. VOYEZ.

of copying them. Palmer had a London partner of the name of NEALE. They imitated Wedgwood's black Egyptian vases and other inventions, and eventually his Etruscan painted vases, but these being secured by patent (the only one Wedgwood ever took out), an injunction was served upon them for an infringement, which ended in a compromise—Palmer purchasing a share in the patent. In 1776 he failed, and the business was carried on by Neale and Co., who by some means discovered the secret of the jasper body. Specimens show they were formidable rivals of Wedgwood.

Fig. 468 is a punch barrel, by Neale, of fine fayence; painted with flowers and musical instruments, resting on a square pedestal, with nymphs and satyrs in relief, the cover surmounted by Silenus.

Fig. 469. A square jardinière of blue and white jasper. Both in the V. and A. Museum.



Fig. 469. JARDINIÈRE.



Fig. 470. VASE.

Fig. 470 is a vase of good form, with leaves, masks, and festoons in relief; formerly in the collection of the Rev. T. Staniforth.

JOHN VOYEZ of Hanley was a clever modeller; he was in the employ of Wedgwood, and was afterwards with Neale and Palmer. He later manufactured for himself at Cobridge.

Fig. 471 is a fine black basalt vase, with a sculptured medallion of Prometheus, signed "J. Voyez, 1769."

FENTON. THOMAS WHIELDON of Fenton established a pottery in 1740; besides the common household articles, he made fancy marbled ware, such as agate knife handles, chimney ornaments, tortoiseshell and melon dessert services, black glazed tea and coffee services, etc. Aaron Wood was one of his appren-



Fig. 472. TEA-POT.

tices, and made models for pickle leaves, crabstock handles, cabbage leaf spouts for teapots, etc. The ware was never marked. Josiah Spode was also his apprentice, and Josiah Wedgwood was in partnership with him until 1759. He died in 1798.

Fig. 472. Tea-pot of cream-coloured earthenware ("tortoiseshell ware") with double sides, the outer side perforated. V. and A. Museum.

TUNSTALL. ENOCH BOOTH of Tunstall, and JOHN WARBURTON of Cobridge in the same county, were extensive potters, and first made cream-coloured pottery by the use of fluid glaze introduced by Booth, whose name is on a dish, dated 1757, in the V. and A. Museum.

WILLIAM ADAMS of Tunstall, born in 1745, was a favourite pupil of Wedgwood, and while with him executed some of his finest specimens of jasper ware. He afterwards went into business on his own account, and by his great care and the knowledge he had attained in Wedgwood's service, carried on an extensive trade. The knowledge of the mixture of the clays by the introduction of sulphate of barytes in the making of Wedgwood's jasper, was very generally known long



Fig. 473. JUG.

before his death.

Fig. 473 is a jug of blue jasper in imitation of Wedgwood, in the V. and A. Museum.

Fig. 474. A jasper plaque, with Diana in relief

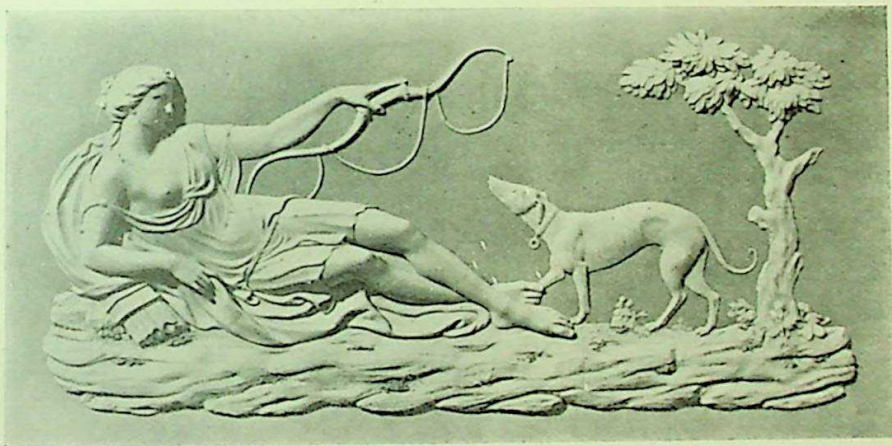


Fig. 474. PLAQUE.

LANE END (NOW LONGTON). JOHN TURNER removed to Lane End from Stoke in 1762. He made a fine description of ware, and his productions were the most successful imitation of Wedgwood's jasper, with ornaments in relief, and only second to the latter's in excellence; he also made a fine stoneware of a cane colour.

He died in 1786, and was succeeded by his sons, William

and John Turner, who successfully continued the manufacture of various kinds of pottery.

Fig. 475 represents a sugar basin of yellow clay, with figures in relief; in the V. and A. Museum.

Fig. 476. A teapot, with medallion of figures in relief.

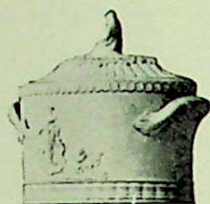


Fig. 475. SUGAR BASIN.



Fig. 476. TEAPOT.

LONGPORT. These works, for the manufacture of pottery, were erected about 1773, and came into John Davenport's hands in 1793. Since 1835 the firm has been styled William Daven-

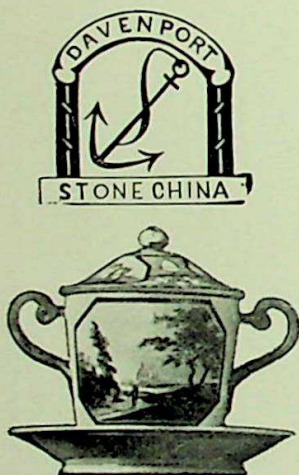


Fig. 477. CUP, COVER AND SAUCER.



Fig. 478. DISH.

port and Co. They made great improvements in the manufacture of earthenware, and were celebrated especially for their stone china, using after 1805 the mark given. The work was successfully carried on by the same family until 1882.

Figs. 477 and 478 are examples of this ware in the V. and A. Museum.

LANE DELPH (now Middle Fenton). MILES MASON, of Lane Delph, early in the last century, produced some fine ware.

The ironstone china was brought to great perfection by Charles James Mason, and the forms were of a high character, very much resembling porcelain. The manufacture continued, in partnership with his brother, until 1851.

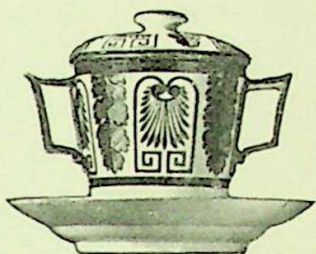


Fig. 479. CUP, COVER AND SAUCER.

Fig. 479 is a cup, cover and saucer, by Mason; in the V. and A. Museum.

LIVERPOOL

Early in the eighteenth century, and probably much before that, Liverpool was noted for the manufacture of pottery. Little is known of its early history, and it was not until Mr. Jos. Mayer rescued from oblivion many interesting particulars that anything like a succinct account was published. In his interesting notice of the Art of Pottery in Liverpool, it is learnt that the most celebrated of the early potters was Alderman Thomas Shaw, who had works for making pottery in the beginning of the eighteenth century; several large plaques and monumental slabs of his make are in existence, dated from 1716 to 1756. About this time, there seems to have been a large demand for punch bowls; as these formed the principal ornaments on the sideboards of the middle classes, and especially on board the ships, which were constantly going and coming in the port, considerable pains were taken in decorating them, and many are still in existence painted with ships, convivial mottoes, and inscriptions; one of these, which will hold at least two gallons, is in the V. and A. Museum; another has the inscription, "Parliament bowl, free without excise, 1736," alluding to the taking off the duty on spirits by "Walpole's Bill." A third praises the fine quality of the tin

used for making the glaze, from Luxulion in Cornwall, the name of the owner of the mine (and date 1731) being thus immortalised :—

“ John Udy of Luxulion
His tin was so fine,
It glidered this punch bowl
And made it to shine.

Pray fill it with punch,
Let the tanners fill round,
They never will budge
Till the bottom they sound.”



Fig. 480. Mug.



Fig. 481. Mug.



Fig. 482. Mug.

Another important establishment was founded by John Sadler, the son of a painter, who had learnt the art of engraving.



Fig. 483. Tiles.

He was the inventor, about 1749, of the method of transferring prints from engraved copper plates upon pottery, and in conjunction with Guy Green, proposed to take out a patent

LIVERPOOL

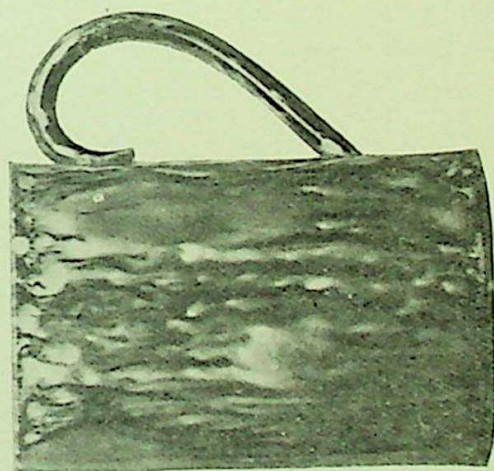


Fig. 484. Mug.

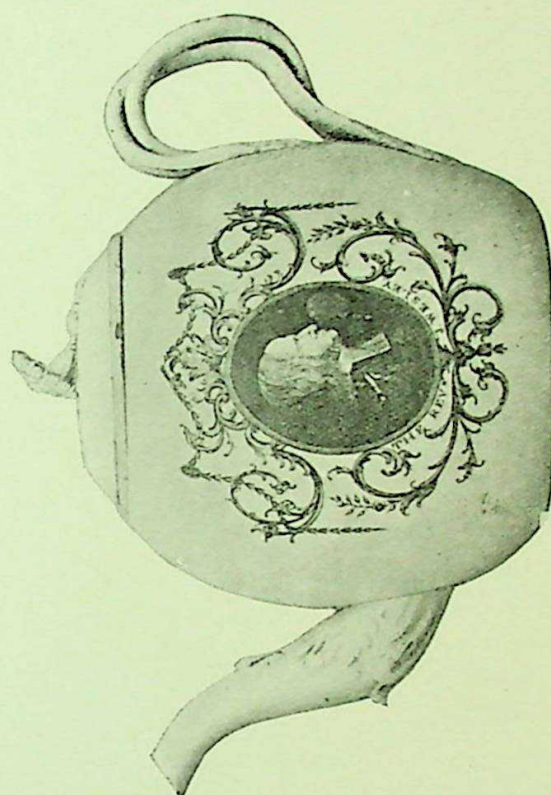


Fig. 485. Teapot.

LIVERPOOL



Fig. 486. PUNCH BOWL.



Fig. 487. INTERIOR OF THE BOWL.

Reproduced by permission of "The Connoisseur."



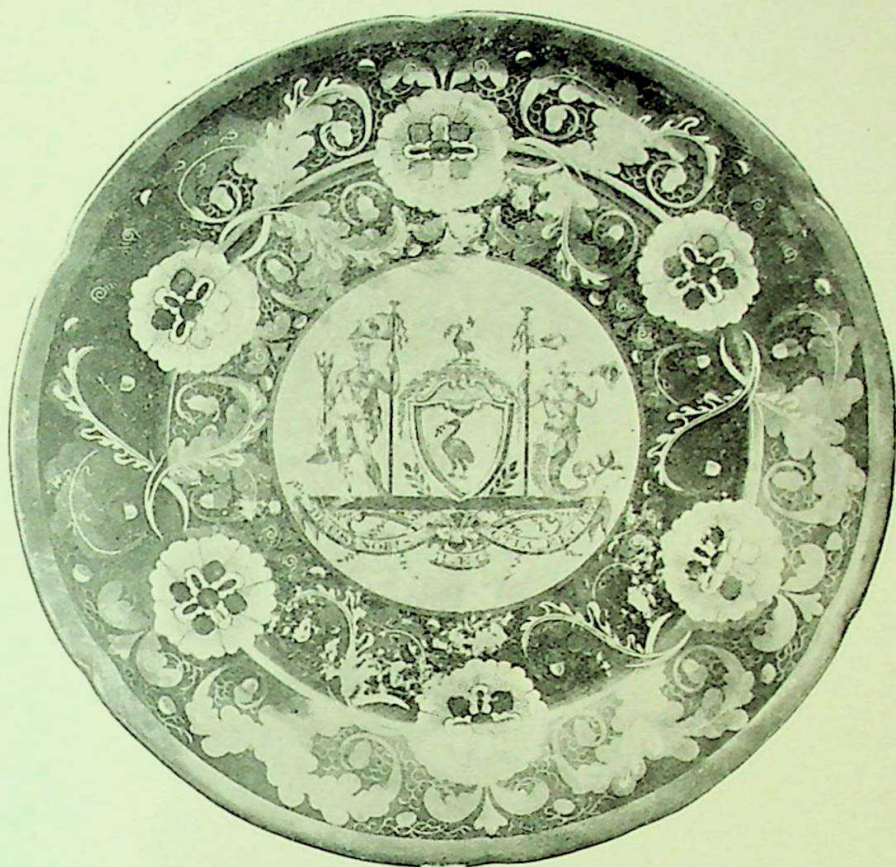


Fig. 488. Dish.



Fig. 489. Two Mugs.

Reproduced by permission of the authorities of the Liverpool Free Public Museums.

in 1756, the draft of which is still preserved, but they preferred keeping the invention secret to the doubtful security of patent rights.

Wedgwood availed himself of this new mode of decoration, and sent his Queen's ware weekly to Messrs. Sadler and Green to be printed.

The tiles they produced, with transfer prints, are neatly executed and very varied, among them being a number of well-known actors and actresses in character.

Sadler and Green worked together about twenty years; then the former withdrew, Green continuing operations until 1799.

RICHARD CHAFFERS was one of the principal manufacturers of Liverpool; born in 1731, he served his apprenticeship with Alderman Shaw, and in 1752 established a manufactory of blue and white earthenware and fine porcelain.

His dinner and tea services, punch bowls, jugs, and decorative vases, gained him great reputation, and they were largely exported to our American Colonies (now the United States). A very useful little article in particular, which was greatly appreciated there, was a pepper-box or pounce-pot of the hour-glass shape, inscribed with the maker's name at length, and the date 1769; it was so well known that it was a common saying of an ill-tempered person that "he was as hot as Dick's pepper-box." He died in 1765, so that the pepper-box above described must have been made by his son.

His porcelain works were established about the same time as those of Worcester and Derby, and his productions had a great sale in England.

In the "Liverpool Advertiser" of 1756, his china manufactory is thus advertised:—"The porcelain or china ware made by Messrs. Richard Chaffers and Co. is now sold here in the town, but at their manufactory at Shaw's Brow considerable abatement is made for exportation and to wholesale dealers." Several specimens are preserved in the Mayer Collection, Liverpool, which were obtained from members of the family in the neighbourhood.

Mayer gives an interesting account of an expedition Chaffers made into Cornwall, as early as 1756, to search for kaolin or soap stone, which space will not allow to be given at length. Suffice it to say, that this eminent potter greatly advanced the art in Liverpool, and his excellence was frankly acknowledged by Wedgwood himself, to whom he presented a tea-set of his china ware, and who, on admiring the body and examining the colours used in the decoration, exclaimed: "This puts an end to the battle. Chaffers beats us all in his colours, and with his knowledge he can make colours for two guineas which I cannot produce so good for five." At his death many of his best potters entered the service of Mr. Wedgwood.

The Liverpool establishments of the PENNINGTONS, PHILIP CHRISTIAN, and RICHARD ABBEY, were on an extensive scale, but towards the end of the eighteenth century only one of any importance survived, and that belonged to Messrs. WORTHINGTON, HUMBLE, and HOLLAND, who, in 1796, established a large manufactory on the south bank of the Mersey. As Wedgwood had christened his settlement Etruria, they called theirs Herculanum. The first wares made here were Queen's and blue printed ware. About 1800 the production of porcelain was commenced, the mark used being "Herculanum," or "Herculanum Pottery." A larger capital being required, in 1806 an increase of proprietors took place. The factory came into



the possession of Messrs. Case, Mort, and Co., and they carried on the business until 1836; the mark used was a bird called the liver, which forms the crest of the Borough of Liverpool.

Examples.

Fig. 480. Mug, printed with Freemason's arms by Sadler.

Fig. 481. Porcelain mug, with transfer portrait of General Wolfe, signed by J. Sadler.

Fig. 482. Mug, with transfer portrait of Lord Chatham.

Fig. 483. Four printed tiles by Sadler; in the Schreiber Collection.

Fig. 484. A tortoiseshell mug.

Fig. 485. A teapot with portrait of Wesley.

All are in the V. and A. Museum.

Figs. 486 and 487. Punch bowl printed with a ship in the interior.

Fig. 488. Dish, porcelain; part of the original Town Hall Service made at the Herculaneum Pottery, 1826. In the Liverpool Free Public Museums.

Fig. 489. Two porcelain mugs with subjects of a Chinese character in enamel colours. Chaffers ware. In the Liverpool Free Public Museums.

JACKFIELD, near Thursfield, in Shropshire, was one of the oldest potteries in the county. Entries in the parish registers of Stoke, record potters "from Jackfield" as early as 1560. The



Fig. 490. TEAPOT.

ware was of a red clay, with a brilliant black glaze, sometimes with scrolls and flowers in relief. Tea services are frequently seen. The jugs were known in the locality as "black decanters."

In 1713 the pottery was taken by Richard Thursfield, and it was carried on by his son until 1772. About 1780 the works came into the possession of John Rose, and were subsequently removed to COALPORT, on the opposite side of the Severn, where the well-known Salopian porcelain was made.

Fig. 490 is a black glazed teapot inscribed "Richard and Ruth Goodin, 1769"; in the V. and A. Museum.

FULHAM

The first successful imitation of the *grès de Cologne* was made by JOHN DWIGHT, an Oxfordshire gentleman, and in course of time it almost entirely superseded the importation from abroad. This great potter took out his first patent in 1671, and

established a manufactory at Fulham in that year, which was successfully carried on through two patents of fourteen years each. Dr. Plot, in his "History of Oxfordshire," published in 1677, thus eulogises him:—"The ingenious John Dwight, formerly M.A. of Christ Church, Oxon, hath discovered the mystery of the stone or Cologne wares, heretofore made only in Germany, and by the Dutch brought over into England in great quanti-



Fig. 491. LYDIA DWIGHT.

ties, and hath set up a manufacture of the same, and hath brought it to greater perfection than it has attained where it has been used for many ages, insomuch that the Company of Glass Sellers of London, who are the dealers for that commodity, have contracted with the inventor to buy only of his manufacture, and refuse the foreign." After speaking of his invention of white and transparent porcelain, he concludes:—"In short, he has so advanced the art plastic, that 'tis dubious whether any man since Prometheus have excelled him." The Fulham stoneware is fre-

quently seen at the present day in collections. It is of exceedingly hard and close texture, very compact and sonorous, covered with a salt glaze, of grey colour ornamented with a brilliant blue enamel in bands, leaves, and flowers, having medallions of kings and queens of England in front, with Latin names and titles, or their initials only. Mr. Baylis, of Prior's Bank, obtained a curious collection of the varieties of ware made at the Fulham works, consisting of about twenty-five specimens which had been preserved (by the Dwight family) since the period of their manufacture, and were purchased by him from the last representative of the family. They next passed into the possession of Mr. Reynolds, who sold them by auction, and they are now unfortunately dispersed. Among these were some beautifully modelled busts, in the *grès* or stoneware, of Charles II and James II, and figures of heathen deities from 7 inches to 13 inches high; but the most interesting relic was a half-length female figure of a child lying upon a pillow with its eyes closed, clasping a bouquet of flowers, evidently modelled from the child after death. It tells its own tale, for on the back is inscribed—"Lydia Dwight, dyed March 3, 1673." Fig. 491. This is now in the V. and A. Museum.

There was also a large fayence plateau, covered with the rich *bleu de Perse* enamel, decorated in white, with the royal



Fig. 492. JUG.

Fig. 493.
BELIARMINE.

Fig. 494. FRAGMENTS.

arms and monogram of Charles II. Dwight produced a great variety of objects, and brought the potter's art to a great perfection. The figures, busts, and groups are exquisitely modelled,

and will bear comparison with any contemporary manufactures of Europe. A careful inspection will convince any unprejudiced mind of the erroneous impression which exists, that until the time of Wedgwood the potter's art in England was at a very low ebb, and that none but the rudest description of pottery was made, without any attempt to display artistic excellence. For here, a century before Josiah Wedgwood's time, are examples of English pottery which would do credit to the atelier of that distinguished potter himself. John Dwight died in the year 1703, and with him also departed the glory of his manufactory at Fulham. His son Samuel (died 1737) continued the factory, which remained in the family down to 1862.

Fig. 492 is a jug, with figures in relief.

Fig. 493 is a bellarmine of the time of Charles II, with a medallion of C.R. and crown and fleur-de-lis.

Fig. 494. Two fragments of blue and purple stoneware jugs; found in an excavation at the Fulham works. All are in the Schreiber Collection in the V. and A. Museum.

DE MORGAN WARE

WILLIAM FREND DE MORGAN was born in 1839. He entered the Royal Academy schools as a student in 1859.

At Cheyne Row, Chelsea, where he removed his workshop in 1872, not far from the site of the old Chelsea porcelain factory, he rediscovered the process of lustre decoration, and began the painting of tiles.

He followed his friend William Morris to Merton Abbey, Surrey, where a factory was erected in 1882.

This was given up in 1888, and from that time to 1898 he worked in partnership with Halsey Ricardo at the Sand's End Pottery, Fulham.

In 1898 a new partnership was formed with Frank Iles and Charles and Fred. Passenger.

De Morgan retired in 1907, but Iles and the Passengers continued to decorate vases and dishes until 1911.

DE MORGAN WARE



Fig. 495. VASE.



Fig. 496. TILES.

A special feature of De Morgan's tiles is the depth of their colouring, due principally to the quantity of glaze upon them.

De Morgan died in 1917.

Fig. 495. Vase, barrel-shaped, painted in two shades of lustre on a purple-blue ground. Marked W. DE MORGAN AND CO., SANDS END POTTERY.

Fig. 496. Tiles with the so-called "Persian" decoration.

LAMBETH

The next important pottery in England after Fulham was that of Lambeth. In the "History of Lambeth" it is related that about 1650 some Dutch potters established themselves here, and by degrees the industry became extensive, for the village contained no fewer than twenty manufactories, in which were



Fig. 497. BOTTLE.

made the glazed pottery and tiles used in London and various parts of England. The ware was very much of the character of "Delft," with a fine white creamy glaze, painted with landscapes and figures in blue.

This English "Delft" is in every respect inferior to the true article and different from a technical point of view.

The white bottles or jugs, upon which are written the names of wines, were made here. The earliest known of these bottles is dated 1639, the latest 1672.

Fig. 497. Bottle, grey ware covered with a white enamel glaze, inscribed in blue "SACK, 1646." In the Schreiber Collection, V. and A. Museum.

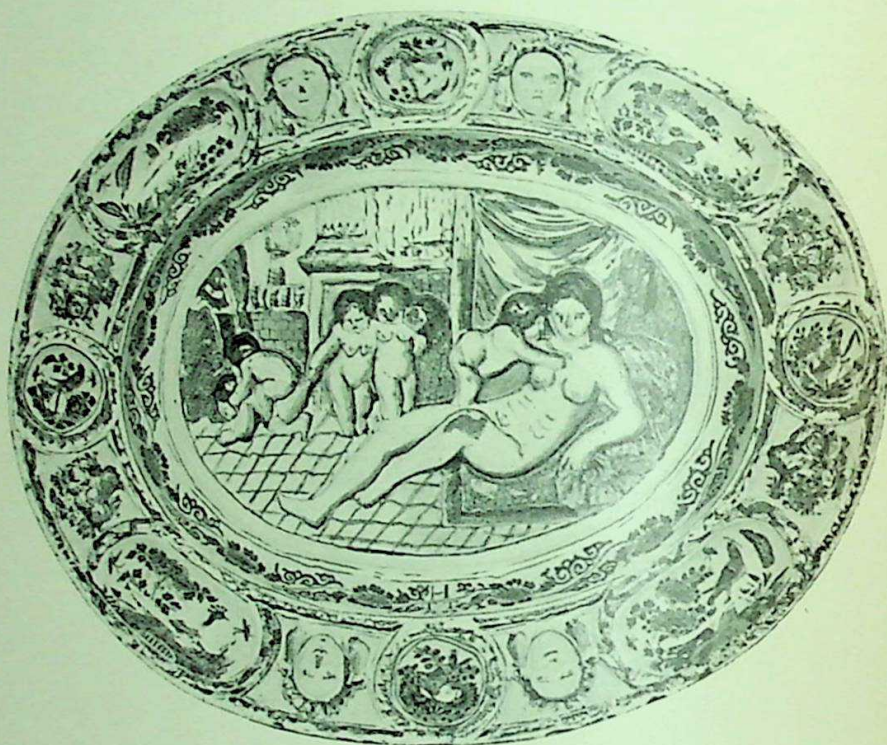


Fig. 498. Dish.

In 1676 a number of potters obtained a patent on October 27 of that year, the preamble to which grant states:—"Whereas John Ariens Van Hamme hath humbly represented unto us that he is, in pursuance of the encouragement he hath received from our Ambassador at the Hague, come over to settle in this our kingdom with his family, to exercise his art of making tiles and porcelain and other earthenwares, after the way practised in Holland, which hath not been practised in this our kingdom."

The trade flourished here for more than a century, until about 1780 or 1790, at which time the Staffordshire potters, by

the great improvements they had made in the quality of their ware, and having coal and clay ready to their hand, were enabled to produce it at a cheaper rate, and eventually beat the Lambeth potters out of the field.

The Lambeth potters, about the end of the seventeenth century, appear also to have copied the forms of the Palissy ware, especially in large oval dishes with initials and dates. Fig. 498 is an example of one of these dishes; it is in the V. and A. Museum. They also made, among other articles, apothecaries' slabs, used for mixing conserves and pills, and were hung up in their shops; these slabs were in form of a heart or escutcheon, generally painted in blue *camäieu*, with the apothecaries arms and the motto, "Opiferque per orbem dicor."

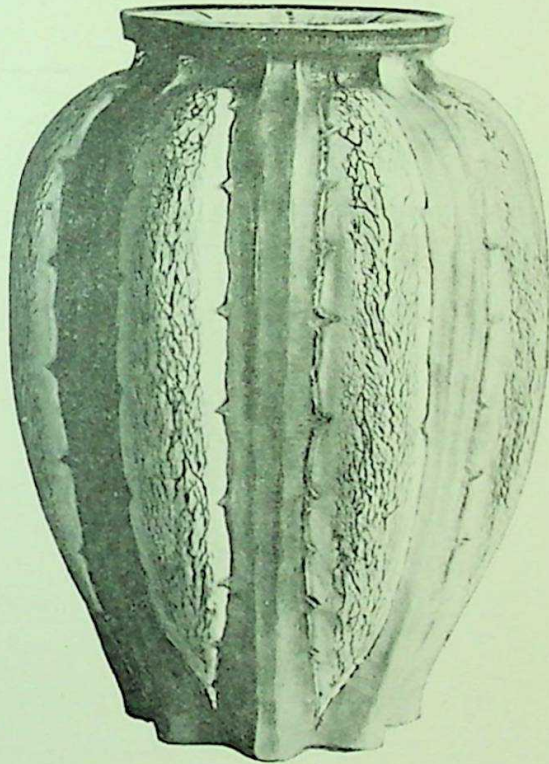


Fig. 499. VASE.

MARTIN WARE. Four brothers, Robert Wallace, C. D., Walter F., and E. B. Martin, started a small factory at Southall, Middlesex, in 1877.

The brothers worked and blended the clay, each carrying out

his particular part of designing and finishing the production with his own hands.

The stoneware they produced was of good quality and excellent design; the forms are often grotesque and the colouring frequently as original as the decoration.

The last of this brotherhood of potters, Robert Wallace Martin, died in 1923.

Fig. 499. Vase, stoneware, made in 1903.

YORKSHIRE

YEARSLEY. A pottery of coarse character was made here in the seventeenth century. A factory was established by an ancestor of Josiah Wedgwood about the year 1700; and on the estate of Sir George Wombwell pancheons (a kind of deep pan), pitchers, and fragments of pottery, of a coarse brown ware, with



Fig. 500. COFFEE-CUP.

lead glaze, have been frequently found on the site of the old manufactory, the existence of which has been handed down in the district by the traditionary distich--

"At Yearsley there were pancheons made
By Willie Wedgwood, that young blade."

PLACE WARE. There was a manufactory established at the Manor-house, YORK, about 1685, by Francis Place, of which little is known except the mention of its existence by Ralph

LEEDS

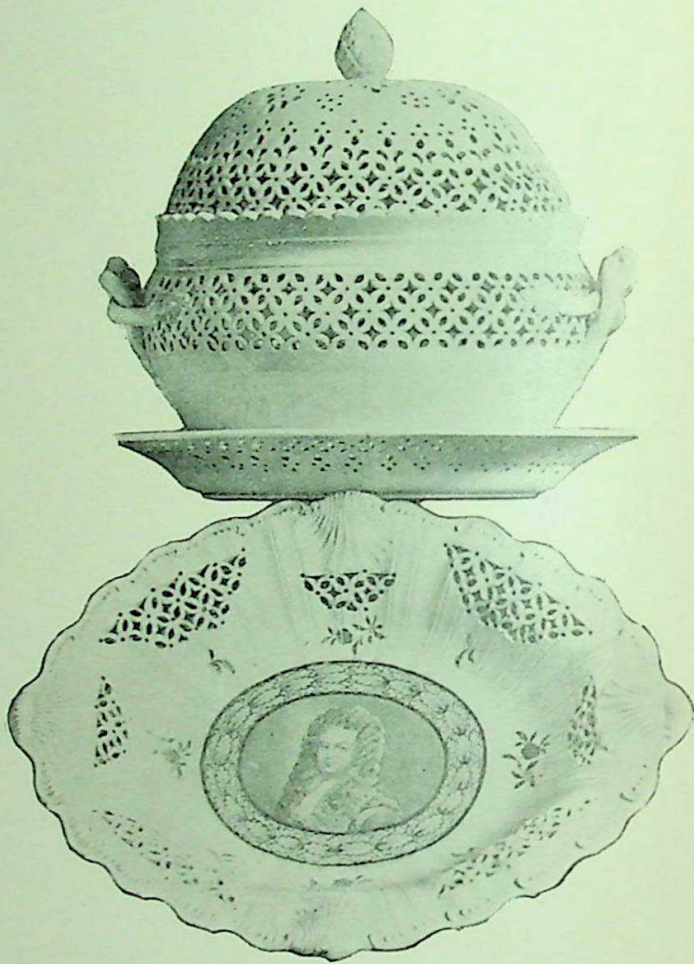


Fig. 501. CHESTNUT BOWL AND COVER.

Fig. 502. DISH.

Thoresby and Horace Walpole; although it is by the former erroneously called porcelain, the ware is actually a fine stoneware, with a salt glaze. Lord Oxford says: "I have a coffee cup of Mr. Place's ware; it is of gray earth, with streaks of black, and not superior to common earthenware." This specimen was sold at Strawberry Hill, and is now in the V. and A. Museum, Fig. 500. It is very similar to the small specimens of Dwight's early Fulham ware.

LEEDS. The factory at this place was founded about 1760 by two brothers named Green. About 1770 it belonged to Humble, Green and Co. From 1775 to 1781 William Hartley was associated with the firm.

The best period of the factory was between 1781 and 1805. The ware is of a cream colour, beautifully made, and has much perforated or basket-work, sharply cut out of the borders in various patterns. It is as often plain as decorated. Important centre-pieces with figures were also made here, and are easily distinguished from the Staffordshire cream-coloured earthenware. The pieces are frequently stamped "Leeds Pottery," and sometimes with the makers' names.

Fig. 501 is a perforated chestnut bowl and cover; and Fig. 502, a dish printed with a portrait; in the V. and A. Museum.

DON POTTERY. There was a pottery on the river Don, near Doncaster, established by JOHN GREEN, of New-hill, who came from the Leeds pottery about 1790. In 1807 some other members of his family joined, and the firm was for a short time "Greens, Clarks and Co."

Mr. John J. Bagshawe, of Sheffield, possessed a pattern-book containing designs of nearly three hundred specimens; the title being as follows:—"Designs of sundry articles of Queen's or cream-coloured earthenware, manufactured by Greens, Clarks, and Co., at Don Pottery, near Doncaster, with a great variety of other articles. The same enamelled, printed, or ornamented with gold or silver, to any pattern, also with coats of

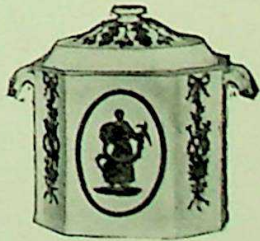


Fig. 503. TEA CADDY.

arms, cyphers, landscapes, etc.” The Don Pottery was very similar to that of Leeds, frequently producing pierced work-baskets, vases, dinner, dessert, and tea services, etc.

Fig. 503 is a tea caddy of octagonal form, of yellow clay, ornamented with chocolate brown appliqué, musical trophies, and medallions of female figures in relief. The workmanship, in emulation of Wedgwood, is very fine.

CASTLEFORD, about twelve miles from Leeds. Here DAVID DUNDERDALE established works, about 1790, for the finer kinds of pottery, especially Queen’s ware and the black Egyptian; his pottery is usually marked “D D and Co., Castleford.”

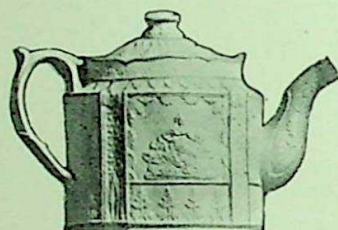


Fig. 504. TEAPOT.



Fig. 505. CANDLESTICK.

Fig. 504 is a teapot, with ornaments in relief, of white ware edged with blue.

Fig. 505. A candlestick of similar ware.

Both are in the V. and A. Museum.

SWINTON, near Rotherham. A very important manufactory was initiated by EDWARD BUTLER in 1757, on the estate of Charles, Marquis of Rockingham. In 1765 it was carried on by William Malpas, and in 1778 by Messrs. Bingley, who enlarged the works, and made earthenware of a very superior quality. The works later passed entirely into the hands of Messrs. John and William Brameld. The well-known Rockingham teapots, of a mottled chocolate colour, glazed inside with white, were in great repute for extracting the full flavour of the beverage “which cheers but not inebriates.” These vessels are higher,

and more like coffee-pots, which was considered an improvement. They were usually stamped "Rockingham," but the names of "Brameld" and of "Mortlock" are occasionally found. But the aims of the Messrs. Brameld were of a higher character, and some exquisite works of great artistic merit were produced. A favourite pattern was a large flower vase, called the lotus vase,



Fig. 506. TEAPOT.

formed of upright overlapping leaves, with birds and butterflies in relief, all enamelled in colours. These vases may easily be mistaken for oriental ware. When the Rockingham works were closed in 1842 many of the moulds were purchased by Mr. John Reed, and transferred to the Mexborough pottery. Among them was the lotus vase, and a model of the keep of Conisborough Castle, a Norman structure near Swinton.

Fig. 506 is a teapot made at this factory.

NEWCASTLE-ON-TYNE. There were some extensive manufactories here for making Queen's ware, some of which is perforated like that of Leeds, and has wicker pattern borders. Some of the earthenware mugs have a pink metallic lustre, and are

ornamented with transfer engravings. Some were made with a toad in relief inside, which, when the mug is filled with beer, is

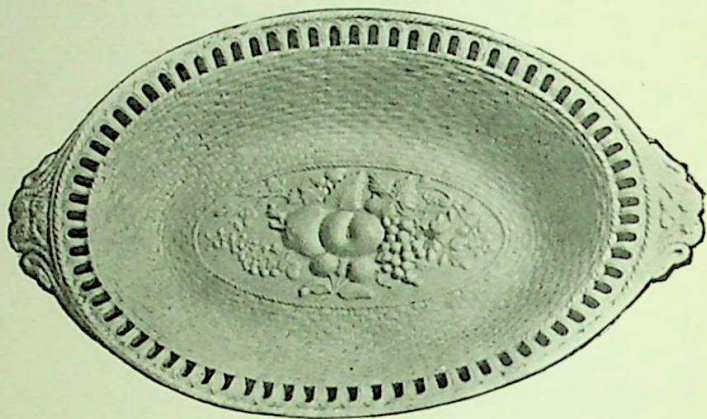


Fig. 507. Dish.



Fig. 508. Mug.

unseen, but when the liquor is half drunk, it becomes visible, much to the horror of a person who is drinking. One of this description, in the V. and A. Museum, is inscribed—

“Though malt and venom seem united,
Don't break my pot, or be affrighted.”

Fig. 507. A dish of Queen's ware, with fruit in relief, stamped, “Fell, Newcastle.”

Fig. 508. A mug, with printed monument of Lord Nelson, inside is a toad; marked “Fell and Co., Newcastle Pottery.” Both in the V. and A. Museum.

ST. ANTHONY'S, about $2\frac{1}{2}$ miles from Newcastle-upon-Tyne. The owners of this factory were SEWELL AND DONKIN. Queen's ware and pink metallic lustre were produced, also pottery with printed subjects. Sewell's name alone is sometimes stamped on the objects. A jug of his make has cupids in relief, coloured with pink metallic lusted clouds and bronzed borders; in the V. and A. Museum (see Fig. 509). He also produced ware like that of Leeds, pierced wicker baskets, etc.

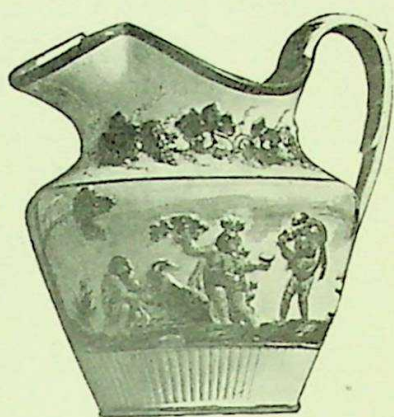


Fig. 509. Jug.

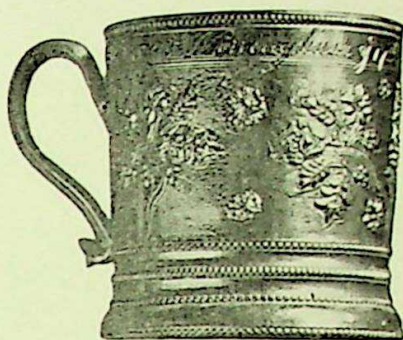


Fig. 510. Mug.

NOTTINGHAM. The stoneware made here from about 1700 to the end of the eighteenth century is well known; it has usually a dark brown glaze, with a slightly metallic lustre, is very hard and durable, and is frequently ornamented with outlines of stalks and flowers, especially the pink. Tobacco jars in the form of a bear, and puzzle jugs were extensively produced.

Fig. 510 is a brown stoneware mug, inscribed "Made at Nottingham, the 17th August, 1771."

Fig. 511 is a jug in the form of a bear; V. and A. Museum.



Fig. 511. Jug.

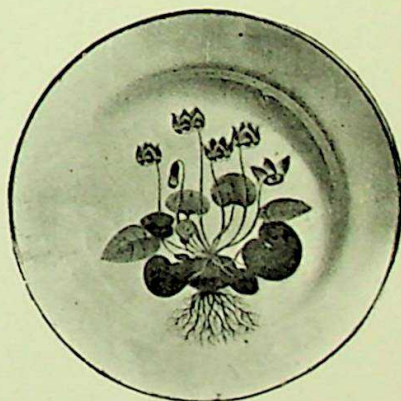


Fig. 512. PLATE.

GREAT YARMOUTH. A potter named ABSOLON decorated pottery of the cream colour. He is believed to have obtained his wares "in the white" from Turner and other Staffordshire

potteries. An arrow is found impressed on many pieces; others have the name of Turner. The favourite subjects are single flowers and plants, with their names on the back of the piece.

Fig. 512 is a plate painted with a flower; in the V. and A. Museum.

LOWESBY, in Leicestershire. A pottery was established by Sir FRANCIS FOWKES, about the year 1835. Much of the ware was sent to London to be enamelled. The factory only lasted

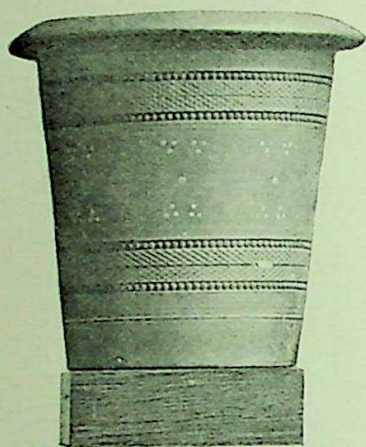
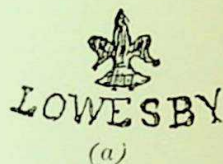


Fig. 513. GARDEN POT.



Fig. 514. VASE.



a few years. This mark (*a*), sometimes without the fleur-de-lis, is stamped on red terra-cotta with black enamelled ornaments in imitation of Wedgwood.

Figs. 513 and 514 represent a garden pot and a vase; in the V. and A. Museum.

BRISTOL. At REDCLIFFE BACK a manufactory of delft ware was carried on in the eighteenth century by RICHARD FRANK. There is in the V. and A. Museum a slab composed of twenty-four tiles, with a view of St. Mary Redcliffe Church, painted by him about 1738; see Fig. 515. He was preceded by a potter named Read. Frank died in 1785.

Another maker of Bristol delft was JOSEPH FLOWER, who flourished in the middle of the eighteenth century.

Several painters of repute worked for the latter, among them being Michael Edkins.

BRISTOL

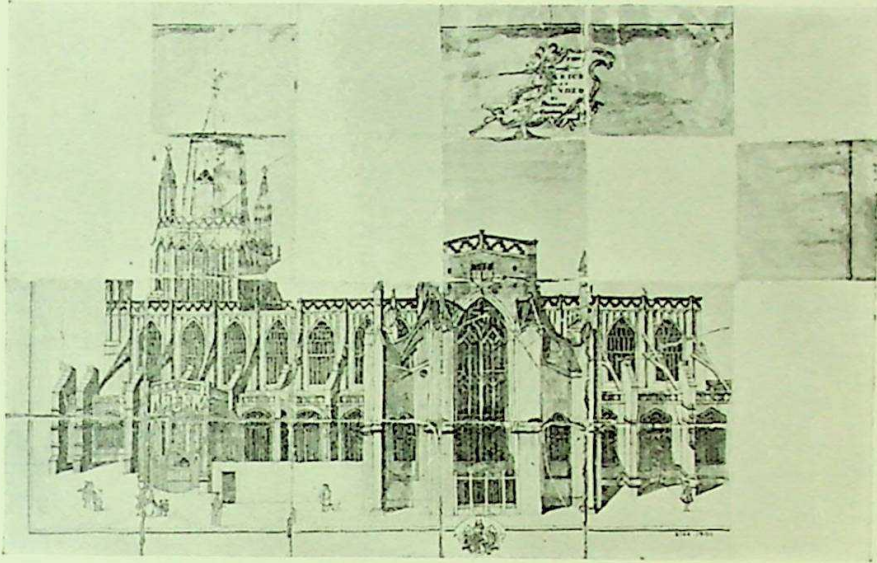


Fig. 515. TILES.



Fig. 516. PLATE.

Fig. 516. Plate, painted in blue in the Chinese style. Schreiber Collection, V. and A. Museum.

At TEMPLE BACK, a factory was founded in 1683, and from 1785 was owned by JOSEPH RING, son-in-law of Cookworthy (after the porcelain works had been relinquished in 1777). It was carried on for many years, and about 1820 it was in the possession of Messrs. Pountney and Allies. The articles produced were similar to those of the superior potteries in Staffordshire, and the mark used was a cross.

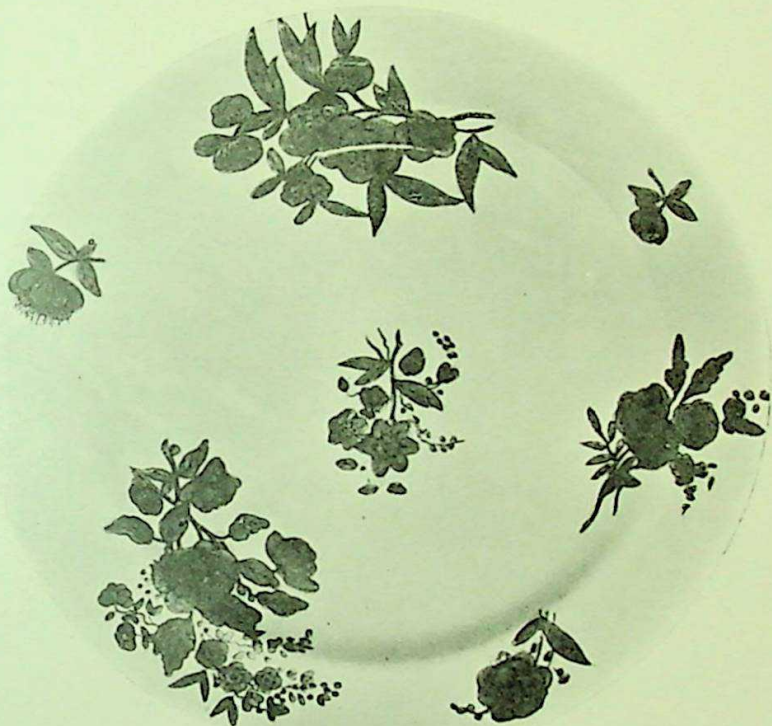


Fig. 517. PLATE.

Fig. 517. Plate, glazed white earthenware, printed with bouquets and painted in green. Factory of Joseph Ring; early nineteenth century. V. and A. Museum.

CADBOROUGH, near Rye, in Sussex. A pottery was established here early in the nineteenth century for the manufacture of common sorts of pottery, but some vases of elegant forms of

glazed ware were also produced. The Sussex pig jugs are still made at Bellevue Pottery, Rye, which was started in 1869.

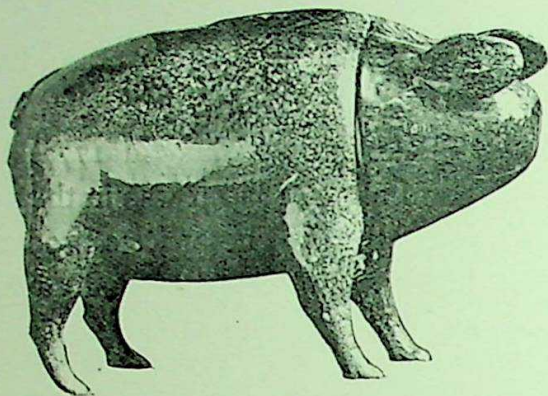


Fig. 518. VESSEL.

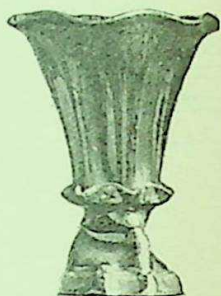


Fig. 519. VASE.

Fig. 518 is a curious vessel called a "Sussex pig," used at weddings in that county; and Fig. 519 is a small green vase; both are in the V. and A. Museum.

SWANSEA. A manufactory of earthenware was established



Fig. 520. DISH.

at Swansea between 1764 and 1769; it was greatly enlarged by GEORGE HAYNES, who became the owner in 1790, and styled it the "Cambrian Pottery." Haynes made a fine white earthenware and

PRESTONPANS

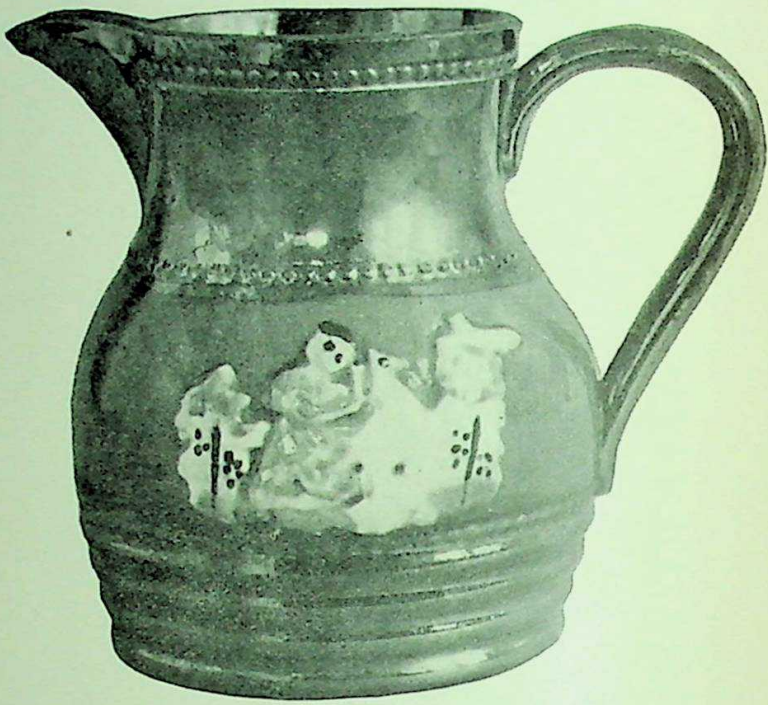


Fig. 522. JUG.

DUBLIN



Fig. 523. PLATE.

cream ware. In 1801 the works were purchased by Lewis Weston Dillwyn, for the manufacture of pottery; but about 1814 an improved ware was made which was termed *opaque porcelain*, and, with the assistance of W. W. Young, the draughtsman employed in delineating natural history, the ware became remarkable for its beautiful and truthful paintings.

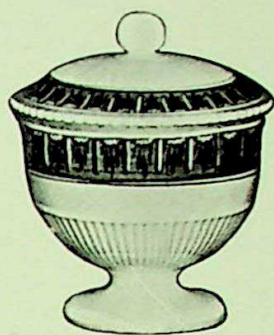


Fig. 521.
CUP AND COVER.

He painted on the Swansea earthenware from 1803 to 1806. The works were closed in 1870.

The early Swansea ware was elegant in form, including lamps and ornaments, frequently covered with a deep blue glaze.

Fig. 520 is a dish; mark, "Swansea," and the letter C.

Fig. 521 is a custard cup and cover. Both specimens are in the V. and A. Museum.

SCOTLAND

PRESTONPANS. This is probably the most interesting pottery district in Scotland.

At Gordon's factory, which was established early in the eighteenth century, jugs were made in large quantities. They frequently had embossed figures on the sides and were painted with bright colours. This factory was closed in 1832.

At Watson's pottery, which was erected about 1750, figures were extensively made. For this purpose many English potters and decorators were engaged.

Fig. 522. Jug, white earthenware, painted in colours and lusted; early nineteenth century. In the V. and A. Museum.

IRELAND

DUBLIN. There is no record of the manufactories of pottery in Ireland, although in the eighteenth century there must have been several in existence.

Letters from Henry Delamain to William Stringfellow, at

the Delft manufactory in the Strand, Dublin, dated 1753-4, refer to the successful use of coals in heating the kilns.

An interesting example of a "delft" plate is given, Fig. 523. It is painted in blue with a landscape and on the back is an imitation of a Chinese mark. Dublin; about 1753. In the V. and A. Museum.

GREAT BRITAIN

PORCELAIN



THE manufacture of porcelain in England began much earlier than has been generally supposed, and the invention was patented in England by John Dwight, of Fulham, in 1671, while that at St. Cloud was not patented until 1702, thirty years afterwards. The words in Dwight's patent are as clearly indicative of this fact as they can be; it was for "the mystery of transparent earthenware (commonly known by the name of porcelaine or china)." Dr. Plot, in his "History of Oxfordshire," written in 1677, corroborates the fact. "He" (Dwight) "hath found ways to make an earth, white and transparent as porcellane, and not distinguishable from it by the eye, or by experiments that have been purposely made to try wherein they disagree." The principal test of porcelain being its transparency, there can be no doubt about the nature of the ware here spoken of.

BOW

The manufactory of porcelain at Bow, in the east of London, was established in 1744. Thomas Frye, the well-known mezzotint engraver, appears to have been instrumental in bringing the china to that perfection for which the manufactory was celebrated. He took out two patents for the improvement of porcelain; the first in 1744 was in conjunction with Edward Heylyn. The second patent was taken out by Frye

alone in 1748, when he became manager of the works until 1759. In these patents the processes are minutely described. In 1750



Fig. 524. PAIR OF SALT-CELLARS.

the works were disposed of to Messrs. Crowther and Weatherby, who also had a warehouse at St. Catherine's, near the Tower.



Fig. 525. STATUETTE.

In Aris's "Birmingham Gazette" for 1753 there was an advertisement for "painters in the blue and white potting way, and enamellers on china ware, to apply at the China House near Bow; likewise painters brought up in the snuff-box way, etc., and a person who can model small figures in clay neatly." In 1763 "John Crowther, of Cornhill, china man," became bankrupt, and in the following year "Benjamin Weatherby, of St. Catherine's," was also gazetted. Subsequently Crowther recommenced the busi-

ness; and in 1770 it is recorded that John Crowther of the Bow china works had a warehouse at 28 St. Paul's Churchyard. The firm of Weatherby and Co., potters, was also in existence, and it was probably connected with him.

The interesting bowl (now in the British Museum), made at the Bow works in the year 1760, and painted by Thomas Craft, is

accompanied by a short history of the works, which states that the names of the proprietors were known all over the world, that



Fig. 526. MILK JUG.



Fig. 527. TEAPOT.

they employed 300 persons, about 90 painters, and 200 turners, throwers, etc., all under one roof. (See illustration, Figs. 535



Fig. 528. BOWL.

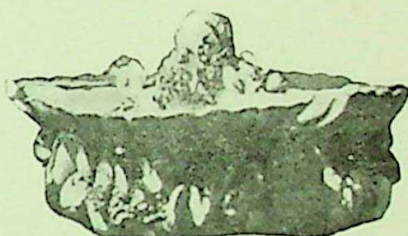


Fig. 529. SALT-CELLAR.

and 536.) In 1776 the works were sold to William Duesbury, and all the moulds and implements were transferred to Derby.



Fig. 530. CUP.

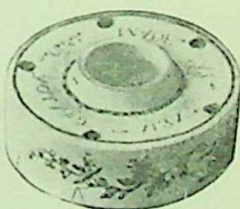


Fig. 532. INKSTAND.



Fig. 531. CUP.

In "Nollekens and his Times" is mentioned a gossip between him and Betew, stating that Nollekens, Moser, Crisp, and Bacon used occasionally to model for the Bow works; that spirited figures were produced there—"Quin in Falstaff," "Gar- rick in Richard," "Frederick, Duke of Cumberland," etc.

Vases painted with flowers, and with ornaments in relief, are frequently found; designs adapted from Japanese porcelain



Fig. 533. PLATE.

were also much in favour, also decoration imitating Chinese porcelain with applied sprays of prunus blossom.

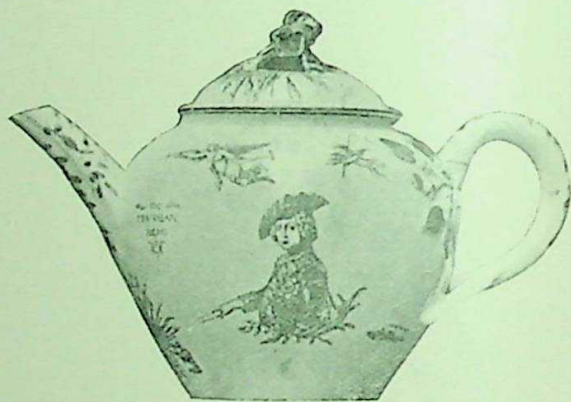


Fig. 534. TEAPOT.

For a more detailed account of the Bow porcelain manufactory, the reader is referred to "Marks and Monograms on Pottery and Porcelain," thirteenth edition, by W. Chaffers, pages 910-36.

Examples.

Fig. 524. A pair of salt-cellars; kneeling figures holding shells (see fragment found at Bow, Chaffers's "Marks and Monograms," p. 932).

BOW

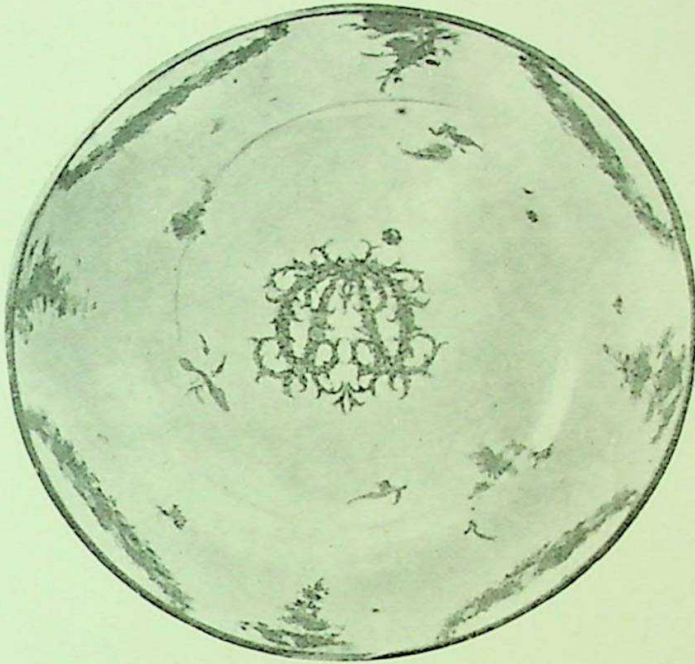


Fig. 535. BOWL.

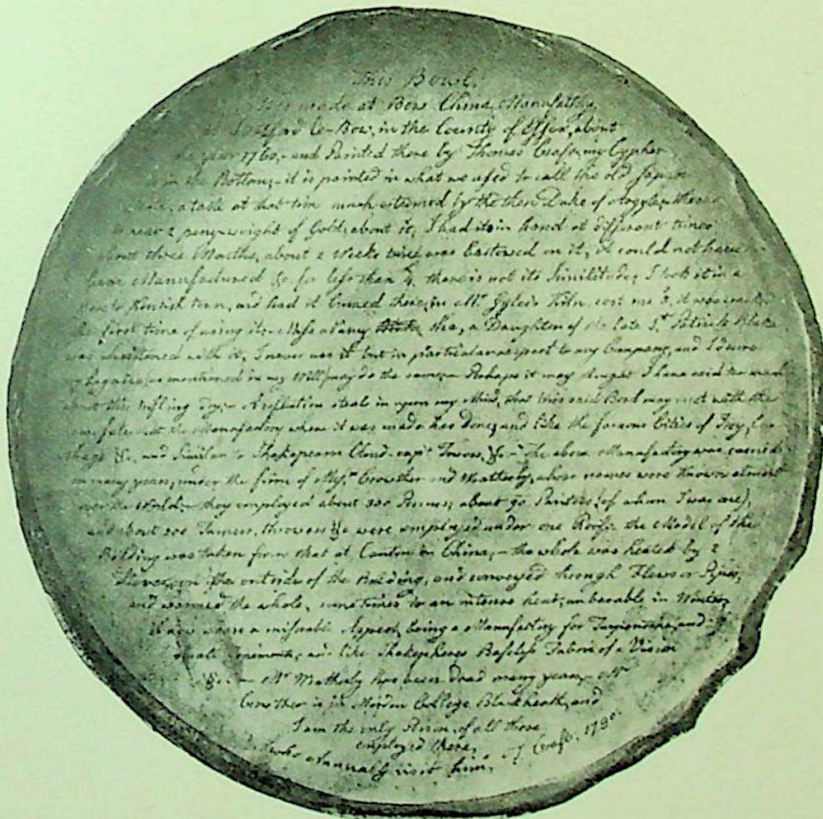


Fig. 536. DESCRIPTION OF THE BOWL.





Fig. 537. PLATE.

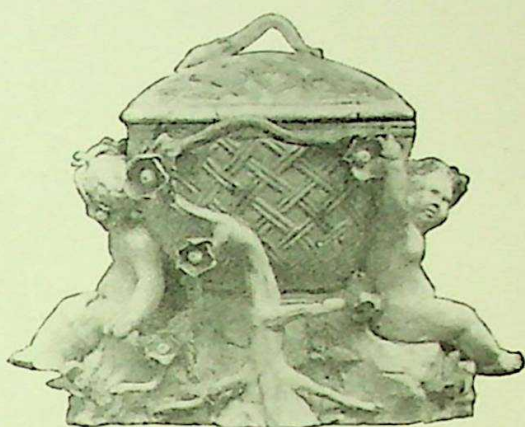


Fig. 538. VASE.



Fig. 539. FLORA.



Fig. 540. BUST OF GEORGE II.

- Fig. 525. Statuette of Mrs. Kitty Clive, of white china.
 Fig. 526. Milk jug, with goats and bee in relief.
 Fig. 527. Teapot, flower and insects.
 Fig. 528. Bowl with a foot, with insects.
 Fig. 529. Salt-cellar, shells in relief.
 Figs. 530 and 531. Two cups, one with flowers, the other with hawthorn pattern. In the V. and A. Museum.
 Fig. 532. "New Canton" ink-stand, 1751.
 Fig. 533. Plate, painted with flowers and hawthorn, relief border.
 Fig. 534. Teapot, printed with the King of Prussia.



Fig. 541. SAUCE-BOAT.
 Fig. 542. SPHINX. Fig. 542A. PUG DOG.

Figs. 535 and 536. Bowl, painted by Thomas Craft in 1760, and description of it on the lid of its box; in the British Museum.

- Fig. 537. Plate, printed with Æneas and Anchises.
 Fig. 538. Basket vase, supported by two cupids.
 Fig. 539. Porcelain figure, a coloured model of the Farnese Flora at Naples, ascribed to John Bacon, R.A., late eighteenth century.

Fig. 540. Bust of King George II on a pedestal, height, 17 inches.

Fig. 541. Sauce-boat, with flowers, etc., in relief.

Fig. 542. A sphinx of white porcelain.

Fig. 542A. Pug dog of white porcelain.

Figs. 537 to 542A in the V. and A. Museum.

Fig. 543. A white porcelain group of the Seasons.

Fig. 544. A coloured group, known as the "Tea Party."



Fig. 543. THE SEASONS.



Fig. 544. "TEA PARTY."

CHELSEA

The date of the foundation of the celebrated porcelain manufactory at Chelsea and the name of the founder are unknown; the earliest pieces bearing a date, prove that the factory existed in 1745. The mark (*a*) is to be found on a milk jug in the British Museum. The first known proprietor was Charles Gouyn, who was succeeded by Nicolas Sprimont in 1750. The early productions of Bow and Chelsea are frequently mistaken

one for the other; but, fortunately, the Chelsea wares, especially the finest pieces, were subsequently marked with an anchor in gold or red (*b*). The period of its greatest excellence was

△
Chelsea 1745
(*a*)

⚓
(*b*)

from 1750 to 1765. It has been thought that Venetian workmen were first engaged here, and this supposition is in some degree borne out by the great similarity of the two wares both in painting and gilding, added to which the mark upon both is a red anchor, and both are of a fine soft paste.

The early ware made at Chelsea, especially the plates, have



Fig. 545. JOHN WILKES. Fig. 546. MARSHALL CONWAY.

underneath three spots or blemishes, caused by the contact of the three points, on which the piece rested in the kiln, and which thus removed the glaze; these pieces are generally unmarked, but when a mark was used it was a triangle incised in the paste.



Faulkner, in his "History of Chelsea," says: "The manufactory was set on foot by M. Sprimont, a foreigner. The original proprietor having acquired a large fortune, retired from the concern, and his successors, wanting his enterprise and spirit, did not so well succeed, but in a few years abandoned it."

Productions of the second period were copied frequently from the Oriental designs derived mostly from the Japanese porcelain of the Kakiyemon school; also decorations in the style of Meissen porcelain of the period. These were marked with an anchor in relief on a small medallion.



A fine set of Chelsea porcelain, which cost upwards of £1,000 was presented by the King, George III, and Queen to the Duke of Mecklenburg in 1763.



Fig. 547 SHEPHERD AND SHEPHERDESS.

The beautiful vases in the French style, in imitation of Sèvres, with *gros bleu*, crimson, turquoise, and apple-green grounds, were made from 1760 to 1765.

CHELSEA

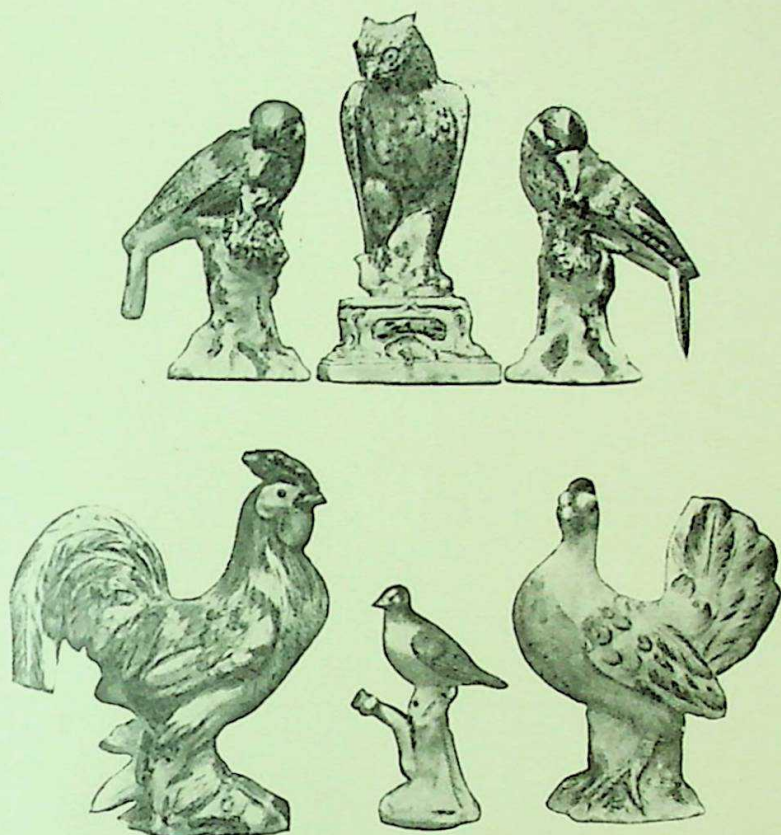


Fig. 548. SIX BIRDS.

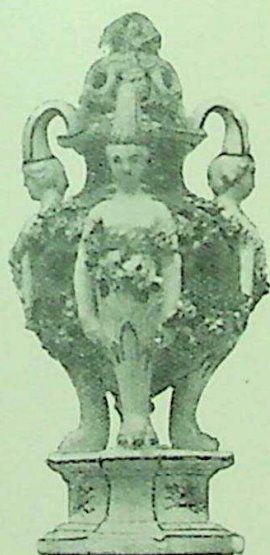


Fig. 549. VASE.



Fig. 550. PAIR OF FIGURES.

From about 1759 the mark ordinarily used was an anchor in gold.

The Foundling Vase, 24 inches high (one of a pair), was presented to that Hospital in 1762 by Dr. Garnier, and a pair of vases given to the British Museum is thus recorded in the donation book: "Two very fine porcelain jars of the Chelsea manufactory, made in the year 1762, under the direction of Mr. Sprimont, from a person unknown, through Mr. Empson." (See Fig. 551.)

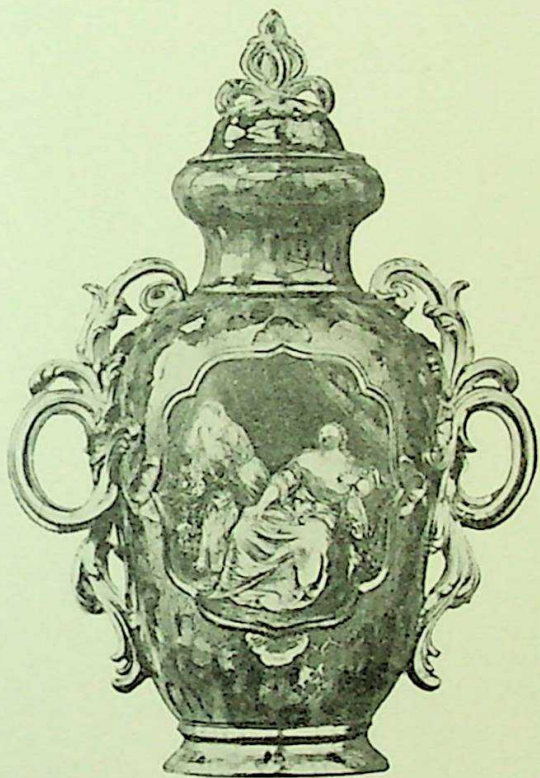


Fig. 551. VASE. "DEATH OF CLEOPATRA."

In 1769, by order of M. Sprimont, the whole of the matchless pieces, consisting of valuable vases, urns, table and dessert services, were sold by auction, also the fine models, mills, kilns, presses and buildings.

The works were purchased by William Duesbury of Derby, in 1770, and carried on by him at Chelsea until 1784. He died in 1786. The later pieces made here under his direction are easily distinguished; these vessels are of simple elegant forms, with the frequent recurrence of gold stripes, and the same forms

and style were adopted simultaneously at Derby, but they are inferior to the vases made when M. Sprimont had the works under his direction. The pieces marked with an anchor surmounted by a crown are Duesbury's productions at Chelsea.

The difficulties of attribution will be understood when it is remembered that artists were painting in London on wares received from the three factories, i.e., Bow, Chelsea and Derby.



Fig. 552. GROUP.

Examples.

- Fig. 545. Statuette of John Wilkes.
 - Fig. 546. Statuette of Marshal Conway.
 - Fig. 547. Shepherd and Shepherdess.
 - Fig. 548. Six birds, some with mark of a raised anchor.
- In the Schreiber Collection.
- Fig. 549. Vase, supported by three caryatides.
 - Fig. 550. A pair of figures, the Pedlar and his Wife.
 - Fig. 551. A large Chelsea vase, "Death of Cleopatra"; in the British Museum.

CHELSEA



Fig. 553. PAIR OF STATUETTES.

CHELSEA-DERBY



Fig. 554. VASE.

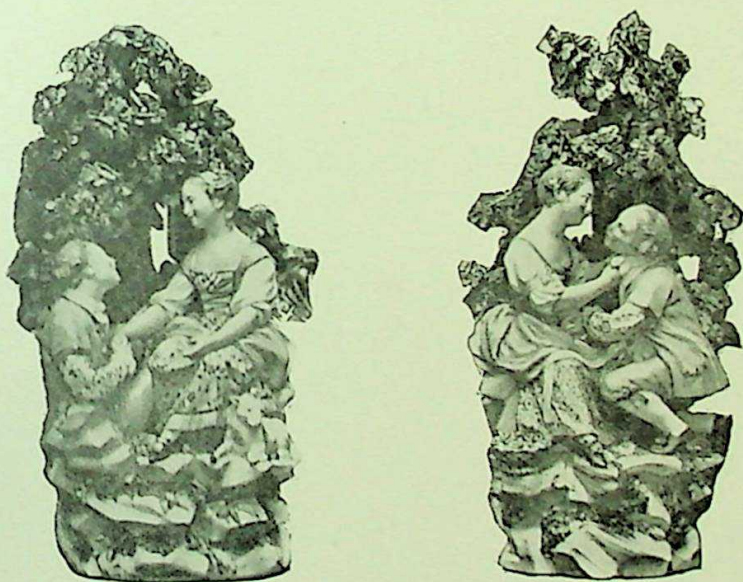


Fig. 555. PAIR OF GROUPS.

Fig. 552. Group of the three Maries before the cross. In the Schreiber Collection, V. and A. Museum.

Fig. 553. Pair of statuettes, Euterpe and Melpomene. See also coloured illustration of two figures, "Winter and Spring."

CHELSEA-DERBY

The porcelain known as Chelsea-Derby was that produced by William Duesbury between 1770 and 1784.

The two factories were carried on concurrently, and it is difficult to distinguish between the two places without a distinctive mark.

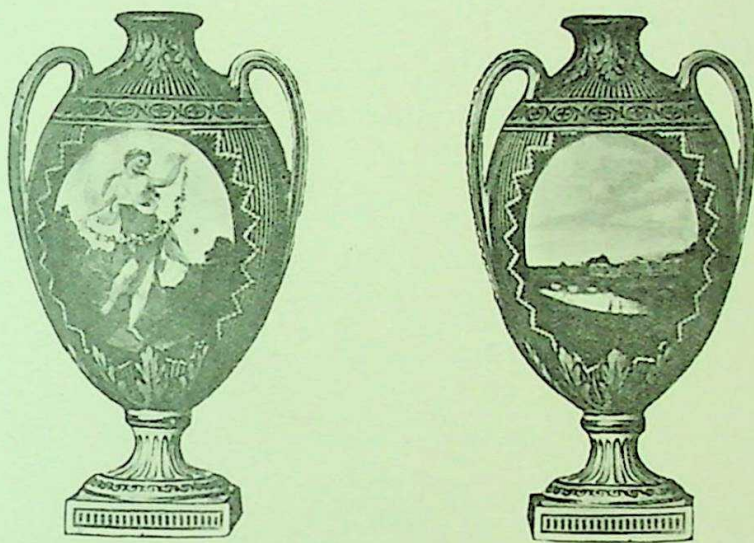


Fig. 556. PAIR OF VASES.

These marks consisted of a D intersected by an anchor in gold, also the anchor under a crown, and may be ascribed to the Chelsea factory. A "D" in colour or gold over the glaze indicates pieces made at Derby.

Many of the figures and groups were copied from Meissen models and the porcelain was of a subdued colouring.

Examples in the V. and A. Museum.

Fig. 554. Vase with painted medallions.

Fig. 555. Pair of groups, lovers in alcoves.

Fig. 556. Pair of vases, with Kedleston Hall, and other views.

In the Schreiber Collection.

Fig. 557. Teapot, painted with flowers and gold lines.

Fig. 558. Cup and saucer, painted with flowers.



Fig. 557. TEAPOT.

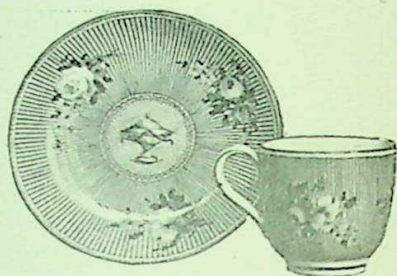


Fig. 558. CUP AND SAUCER.

DERBY



Fig. 559. Cup.

The earliest manufactory was called "The Derby Pot Works," and was carried on at Cock Pit Hill by John and Christopher Heath for pottery and porcelain. It is said to have been on an extensive scale, but little is known of its operations. The proprietors, who were bankers in Full Street, became bankrupt in 1780, when the stock was sold and the works discontinued.



Fig. 560. THREE CUPS AND A SAUCER.

The "Derby Porcelain Manufactory" was founded about 1751, with William Duesbury and John Heath as first proprietors; the earliest productions were chimney ornaments, lambs, sheep, and services for the table. Few, if any, specimens can be identified. There is, however, in the V. and A. Museum, a

cream-jug of white porcelain with fruit in relief, bearing the mark "D 1750" underneath; it is regarded as one of the earliest existing pieces of Derby porcelain.



Fig. 561. JUG.

Fig. 562. PAIR OF CUPS, COVERS AND SAUCERS.

It was probably not until the Chelsea works were purchased in 1770 that any great reputation was acquired. The pieces were then marked with a D and an anchor across it, denoting the union of the Derby and Chelsea works; these are called Chelsea-Derby porcelain. Some beautiful examples of porcelain painted in the Chinese style were produced about this time, but as the rage for oriental ware seemed so pre-

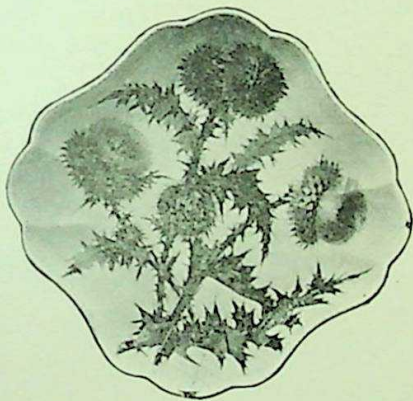


Fig. 563. PLATE.

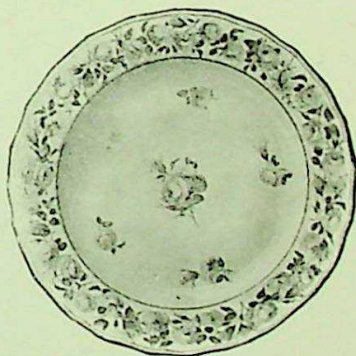


Fig. 564. PLATE.

valent, the proprietors, to insure the sale of their china, copied the Chinese marks as well as the style of decoration; and the Dresden mark of the crossed swords is also sometimes found upon them. But the ordinary trade mark was the D and anchor

(*a*), also an anchor with a crown (*b*) was used. Subsequently, after royal patronage had been accorded the mark was altered to an italic *D*, with a cross above, and three dots in each side angle, surmounted by a crown (*c*). The mark (*d*) was used in Robert Bloor's time, about 1839. This china is also termed Crown-Derby; it was produced from 1780, and was continued as late as 1830. After the purchase of the Chelsea and Bow

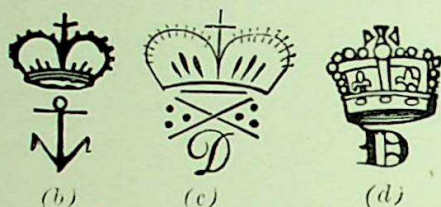


Fig. 565. CUP, COVER, AND SAUCER.



Fig. 566. CUP AND SAUCER.

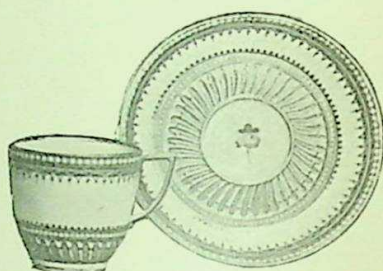


Fig. 567. CUP AND SAUCER.

works, the Derby porcelain manufactory rose to great importance, the proprietors having retained the best workmen who had



Fig. 568. CUP, COVER, AND SAUCER.



Fig. 569. SCENT VASE.

been engaged at these factories. In fact, with all the models and moulds, the mixers, throwers, and painters of those two

CROWN-DERBY



Fig. 570. CUP, COVER, AND SAUCER.

great establishments, the manufactory may be considered as the Chelsea and Bow works continued in another locality. Statuettes in biscuit, remarkable for the delicacy of modelling, were produced in considerable numbers. The principal modeller at this period was John James Spengler. Upon the death of William Duesbury, in 1786, his

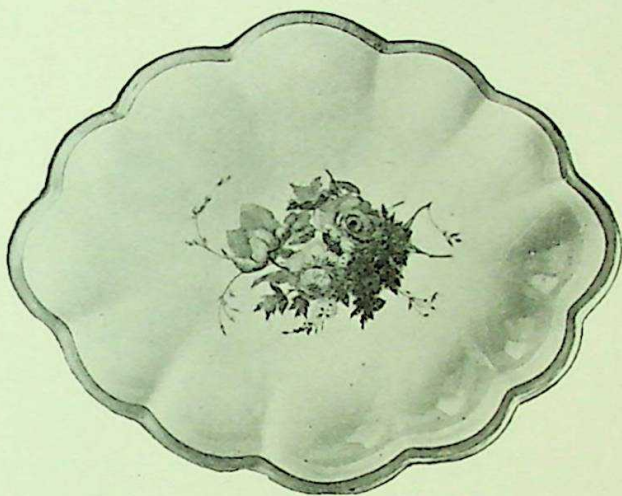


Fig. 571. PLATE.

son William still remained there, and a third William Duesbury succeeded in the beginning of the last century. About 1811, Robert Bloor bought the works, which were altogether closed in 1848. When Bloor became manager, the productions became more showy, with rich colours and gilding, and designs adapted from the Japanese Imari ware came into favour. A new factory was founded by William Locker and others, and was carried on until the beginning of the present century.

Examples.

Fig. 559. Porcelain cup with the letter R, attributed to the early Cock Pit Hill works.

Fig. 560. Three cups and a saucer.

Fig. 561. "The Rodney Jug," painted by E. Withers, c. 1782, used by a club of china painters at Derby for seventy years.

Fig. 562. Pair of cups, painted with views in Derbyshire.

Fig. 563. "The thistle plate," painted by W. Pegg, *c.* 1800.

Fig. 564. Plate, painted with flowers, by William Billingsley.

Fig. 565. Chocolate cup, cover and saucer, blue and gold border.

Fig. 566. Chocolate cup and saucer, with gilt border and feather sprig.

Fig. 567. Cup and saucer, blue and gold, jewelled.

Fig. 568. Crown-Derby cup, cover, and saucer.

Fig. 569. Crown-Derby scent vase, with flowers in relief. All in the V. and A. Museum.

Fig. 570. Crown-Derby cup, cover, and saucer, painted with "The Smugglers" and flowers on gold ground.

Fig. 571. "The Derby 'prentice plate," kept for sixty years at the works as a pattern; painted by Billingsley, *c.* 1785.

WORCESTER

Although this manufactory originated nearly two centuries ago, and has always been carried on by private enterprise, it is still in a flourishing state. It was established in 1751, chiefly through the exertions of Dr. Wall, a physician and a good practical chemist, who in conjunction with others formed the "Worcester Porcelain Company." The early productions were principally of the useful description, and were sold at a cheaper rate than the wares of Bow and Chelsea. A writer in the Annual Register in 1763 says: "We have, indeed, many other manufactures of porcelain which are sold at a cheaper rate than any that is imported, but except the Worcester, they all wear brown, and are subject to crack, especially the glazing, by boiling water." About the year 1756, the important method of multiplying designs upon the biscuit ware by means of transferring impressions of engraved copper plates to the surface, was adopted at Worcester almost at the same time as at Liverpool, the invention being in fact claimed by both; it was probably introduced by the well-known engraver, Robert Hancock, but specimens are found

WORCESTER

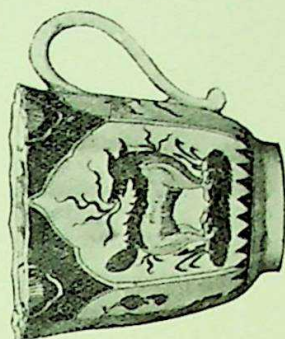
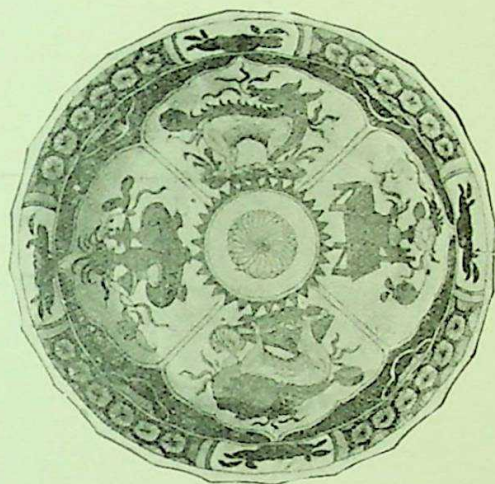
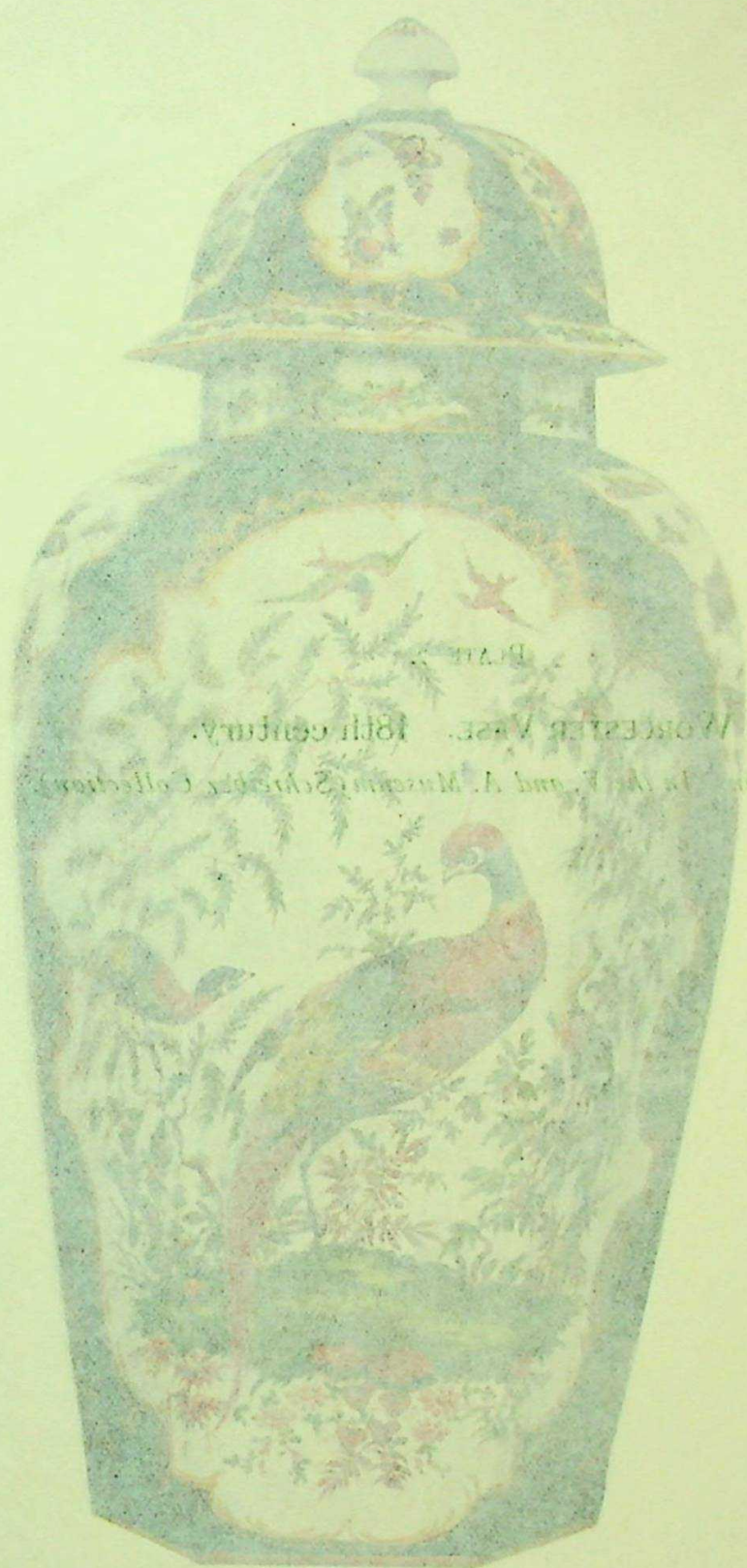


Fig. 572. Two CUPS AND A SAUCER.



Worcester Vase. 18th century.
Height 10 in. In the F. and A. Museum (Schubert Collection).

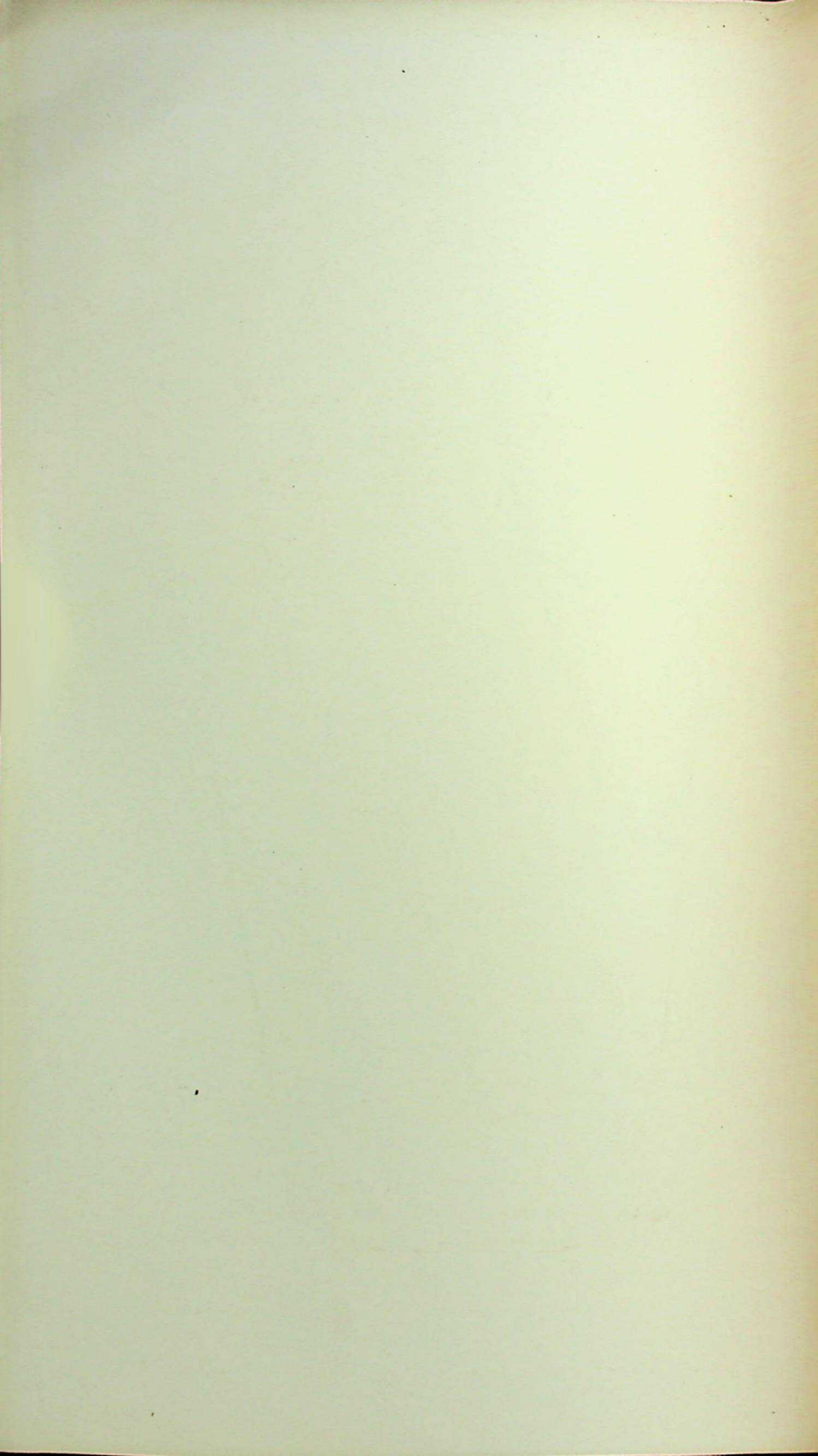
PLATE 7.

WORCESTER VASE. 18th century.

Height 16 ins. In the V. and A. Museum (Schreiber Collection).



Plate 7.



bearing the names of Sadler and Green, of Liverpool, and

RI 
Worcester.

Richard Holdship, dated in the same year.

The mark used by Holdship was his initials

R. H. and an anchor, being a rebus upon his

name; he also printed china for the Derby

works, in that case substituting the word Derby for Worcester

under his initials. Hancock's name was usually written at

length; he left the works in 1774. The garden scenes and tea

parties printed upon the Worcester ware are well known. Bat

printing succeeded the printing from engraved or etched plates.

This new style was accomplished thus: instead of the design

being first printed upon paper and then transferred, the plate was

stippled with a fine point by London artists after designs of

landscapes, shells, fruit, and flowers, by Cipriani, Bartolozzi,

Cosway, and Angelica Kauffmann, who were so fashionable

about the end of the eighteenth century. The copper plate being

carefully cleaned, a thin coating of linseed oil was laid upon it,

and removed by the palm of the hand from the surface, leaving

the oil in the engraved spots; instead of paper, bats of glue were

used, cut into squares of the size of the engraving; one of these

bats was pressed on to the plate, so as to receive the oil out of the

engraved holes, and laid on to the china, transferring the oil to

the surface; it was then dusted with the colour required, the

superfluous colour being removed carefully with cotton wool, and

the china was then placed in the kiln.

The porcelain made from 1760 to 1770 was of a superior

quality and the colours used upon some of the ornamental pieces

and services approached very closely to those of Chelsea; the pat-

terns were usually in imitation of Japanese work. There are

some Worcester vases finely painted with classical figures and

subjects by Donaldson, but as he was not attached to the works,

and painted also for Chelsea, the vases were probably purchased

in the white state, and decorated in London, a very common

occurrence. Dr. Wall was actively concerned with the works

until his death in 1766.

In 1783 the Worcester porcelain works were purchased by Thomas Flight, and in 1792, when Martin Barr was taken into partnership, the firm became Flight and Barr.

This was changed in 1807 to Barr, Flight and Barr, and again, in 1813, to Flight, Barr and Barr, continuing until 1840.

Decorators from the Chelsea factory were engaged about 1768, and a period of great prosperity commenced, to which some of the finest productions belong.

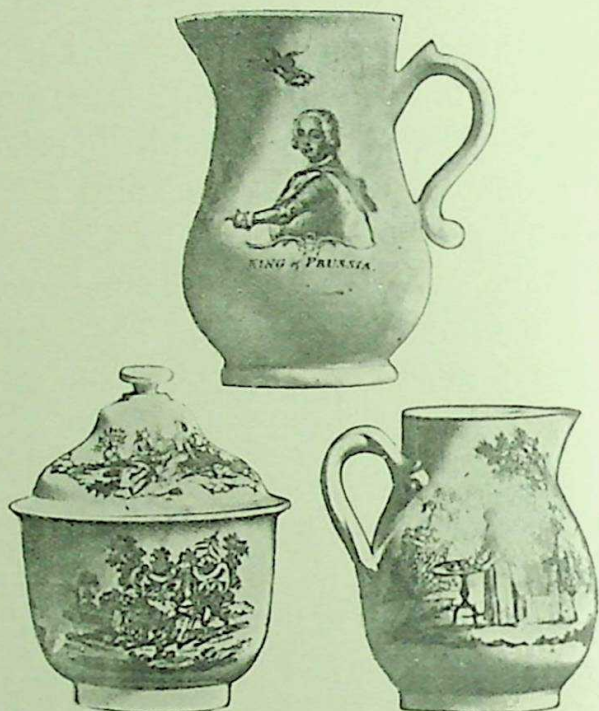


Fig. 573. JUG.

Fig. 574. SUCRIER.

Fig. 575. MILK JUG.

The principal painters were: J. Pennington, who produced figures; S. Astles, flowers; G. Davis, exotic birds in the Chelsea style; Webster, landscapes and flowers; J. Barker, shells; Brewer of Derby, landscapes; while Thomas Baxter, an accomplished artist, who painted figure subjects, worked at the factory from 1814 to 1816.

The marks upon Worcester porcelain are of great variety, but they historically denote the changes that have occurred in the direction of the manufactory, and one is thereby better able to ascertain the dates of particular specimens. The best known



marks, used before 1783, are those given above, the last two being generally painted in blue under the glaze. The proprietors seem to have copied the marks of all the celebrated *fabriques* in their turn.



Fig. 576. JUG.

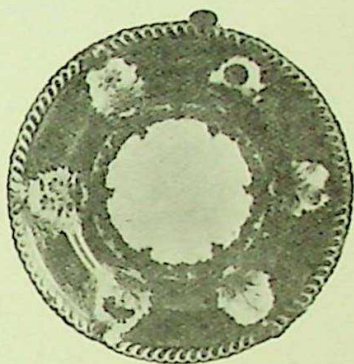


Fig. 577. PLATE.

The Worcester works remained, as before stated, with Messrs. Flight and Barr until 1840, when the two principal manufactories of Worcester—that of Flight and Barr, and that of the Messrs. Chamberlain, were amalgamated; the plant and stock were removed to the premises of the latter, and the new firm was styled Chamberlain and Co. The last-named works were established by Robert Chamberlain in 1786; he was the first apprentice at the Old Worcester Porcelain Company, and he and his brother Humphrey took premises in High Street. At first they only decorated porcelain, which they bought of Turner of Caughley; but they afterwards manufactured largely on their own account, and their business increased to a great extent, being patronised by the royal family. A service for the East India Company at Madras was supplied at £4,190; another for the Prince Regent cost £4,000. A presentation service was

also made about this time for Lord Nelson. To give an idea of the prevailing taste for showy china at the beginning of the last century, Mr. Binns says that Messrs. Chamberlain paid on an average £4,500 per annum for wages; and the amount for gold alone to decorate the porcelain was £900 per annum. The earliest mark was "Chamberlain Worcester," written in red. Printed marks were introduced later.

These two works which were united in 1840, remained so until 1847. Messrs. Kerr and Binns became the ostensible proprietors in 1852, and the accompanying mark was used. In 1862 another Joint Stock Company was formed, Mr. R. W. Binns having the direction of the artistic department and Mr. Edward Phillips being general superintendent.



Examples.

Fig. 572. Two cups and a saucer, dragon pattern.

Fig. 573. Jug with transfer, the King of Prussia.

Figs. 574 and 575. Sucrier and milk jug, with transfer of garden scenes.

Fig. 576. Jug, blue ground, with painted medallions of flowers and birds.

Fig. 577. Plate, decorated with blue and gold, by Chamberlain.

These are in the V. and A. Museum.

Fig. 578. Portion of a tea service, Japanese pattern, blue, red and gold.

Fig. 579. Portion of a tea service, transfer coloured views and figures, partly gilt.

See also coloured illustration of a hexagonal vase and cover, with the mark, a square in blue. In the Schreiber Collection, V. and A. Museum.

SWINTON, near Rotherham. The manufacture of porcelain at the ROCKINGHAM WORKS was commenced on the estate of the Marquis of Rockingham in 1820, at the pottery of Brameld and Co. The china was of a superior description, and the painting

WORCESTER



Fig. 578. PORTION OF A TEA SERVICE.



Fig. 579. PORTION OF A TEA SERVICE.

and decoration were of a high character. The ordinary services were marked BRAMELD, while the ornamental pieces were stencilled with a griffin, but much of the porcelain was left without

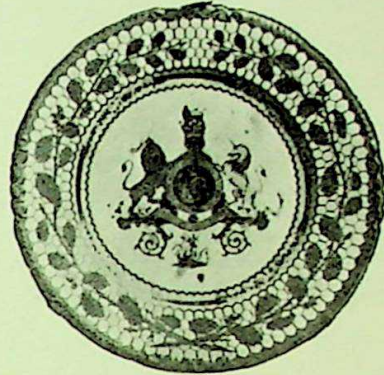


Fig. 580. PLATE.

a mark. In 1826 the proprietor became embarrassed, but the works were continued with the Earl's assistance. In 1832 they succeeded in obtaining royal patronage, and a magnificent service was ordered by King William IV; instead, however, of



Fig. 581. VASE.

placing the firm in a more flourishing condition, it was actually the cause of its ruin, for the expense incurred by the engagement of first-class artists, and the superabundance of gold em-

ployed in decorating the service, resulted in so great a loss that the manufacture was finally discontinued in 1842.

Fig. 580 is a pattern plate in the V. and A. Museum, and Fig. 581 a vase or centre-piece of the service made for King William IV, with paintings of "The Tight Shoe," etc.; height, 14 inches.

BURTON-ON-TRENT. A manufactory of earthenware was established here early in the last century, and from about 1839 porcelain was made for seven years; a specimen of the ware is here given. Fig. 582, a porcelain compote, painted with flowers and fruit; it belonged to Mr. William Bemrose.



Fig. 582. COMPOTE.



Fig. 583.
CUP AND COVER.

WIRKSWORTH. A manufactory of china as well as pottery, established by a Mr. Gill, existed here about 1770, and continued for about twenty years, but no mark is known.

Fig. 583 is a cup and cover, with raised scale pattern, assigned to this place; it belonged to Mr. William Bemrose.



Fig. 584. JARDINIÈRE.



Fig. 585. FLOWER-POT.

PINXTON. A manufacture of porcelain was established at Pinxton, in Derbyshire, in 1796, by William Billingsley, in partnership with John Coke; the former was a practical

potter, having been engaged at the Derby works as a flower painter, in which capacity he excelled; he brought with him a staff of workmen and their families, and the factory was carried on successfully for about five or six years, when Billingsley left; it was continued by Coke, and afterwards by John Cutts, the foreman, but was altogether discontinued about 1813. The ware made here was of varying quality. That made by Billingsley

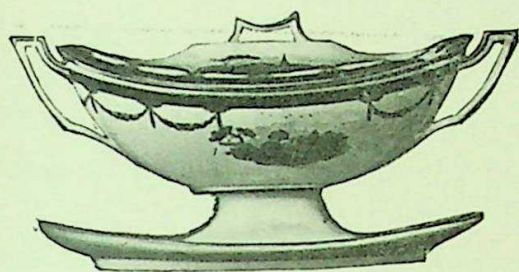


Fig. 586. SUGAR BOWL AND COVER.

was of a peculiar transparent character of which the recipe was only known to himself, and which he subsequently introduced at Nantgarw; a favourite pattern was the French sprig or "Chantilly," being an imitation of the

Angoulême china. The porcelain was mostly unmarked. The following are examples:—

Fig. 584. A jardinière, painted with views of Dove Dale, and other places in Derbyshire.



Fig. 587. ICE PAIL.

Fig. 585. A flower-pot, French sprig pattern; belonged to Mr. William Bemrose.

Fig. 586. A sugar bowl and cover, painted with landscapes and a red border.

Fig. 587. Ice pail, one of a pair, primrose ground, with deep border of flowers by Billingsley; in the V. and A. Museum.

LOWESTOFT

The manufactory was established in 1757, after an unsuccessful attempt the previous year. The owner of Gunton Hall, Hewlin Luson, Esq., discovered on his estate some fine clay, which, upon examination, was found suitable for making porcelain; hence the origin of the china manufactory at Lowestoft. Gillingwater says it met with great opposition from the china manufacturers near London, who actually bribed the workmen to spoil the ware made there, and exercised every art to render



Fig. 588. PLATE.

the scheme abortive; but, notwithstanding this unhandsome treatment, the manufactory was permanently established by Messrs. Walker, Browne, Aldred, and Richman. Several important aids were favourable to the undertaking; they had on the sea shore the finest and purest sand which could be found on the coast of England, and as silica entered largely into the composition of their china, it was essential to the proprietors.

That a very considerable trade was carried on here in the manufacture of porcelain is beyond dispute. The ware found

a market not only in the adjacent counties but in London, where, according to Gillingwater ("History of Lowestoft"), a warehouse was kept to execute the orders received from London and the adjoining towns, and Lowestoft being on the extreme easterly point of England, the inhabitants had great intercourse with Holland, where doubtless much of the ware was sold; and it is thought a considerable amount was exported for the Turkish market. The greatest prosperity of this manufacture was from 1770 to 1800.

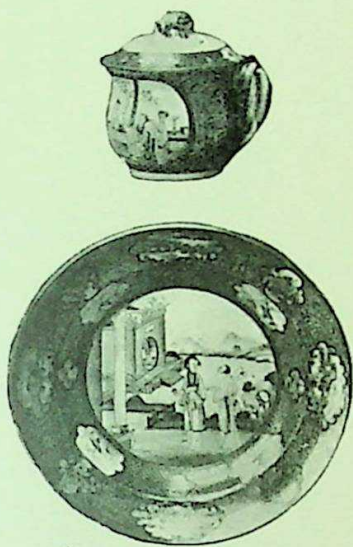


Fig. 589. CUP, COVER, AND SAUCER.



Fig. 590. CUP AND SAUCER.

The works were closed in 1802, and the best workmen were transferred to the Worcester works, which will account for many striking similarities between the blue wares of these two towns.

The question about *hard paste* having been made at Lowestoft is placed beyond dispute upon the best authority. It was probably introduced about 1775, after Champion's failure. There were several persons living there in 1865, who testified to the fact that nothing passed out of the factory but what was made in it, and that no Oriental porcelain ever came into it to be decorated. There is a much greater variety of Lowestoft porcelain than is generally imagined; the most frequent is *hard paste*, ornamented with pink and purple roses and minute highly finished roses in festoons. The ornamental borders are exceed-

ingly rich, being diapered with gold and colours. The more highly finished services usually have the initials or coats of arms of the families for whom they were made, and are superior both in design and delicacy of pencilling and finish to most other English manufacturers. A rich cobalt blue was sometimes introduced in the borders, and overlaid with gold stars.



Fig. 591. COFFEE-POT AND FOUR CUPS.

The principal artists were Powles, who painted views and landscapes; a French artist named Rose, who painted flowers; Robert Allen, John Sparham, Thomas Curtis, and others. For a detailed account of this important manufactory, the reader is referred to "Marks and Monograms on Pottery and Porcelain" (thirteenth edition), by W. Chaffers, pages 840-61.

No recognised factory mark was used at Lowestoft. Small numerals in underglaze blue occur on early pieces.

Examples.

Figs. 588 and 589 represent a plate, cup, cover and saucer, with views and birds, elaborately gilt, attributed to Lowestoft.

Fig. 590. Cup and saucer, with an owl, the crest of Woodley of Beccles.

Fig. 591. Coffee-pot and four cups.

PLYMOUTH

Between 1745 and 1755 William Cookworthy of Plymouth discovered china-clay in Cornwall. He had searched with great perseverance throughout England for the materials which had been described by the Père d'Entrecolles as the constituent parts of Chinese porcelain. At length a friend of his discovered on the estate of Lord Camelford, in the parish of St. Stephen's, Cornwall, "a certain white saponaceous clay, and close by it a



Fig. 592. COFFEE POT.

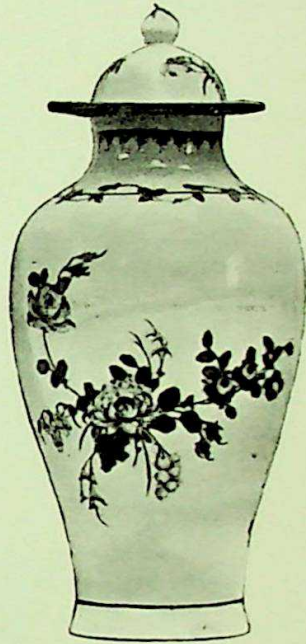


Fig. 593. BEAKER AND COVER.

species of granite or moorstone, white with greenish spots, which he immediately perceived to be the two long-sought-for ingredients, the one giving whiteness and body to the paste, the other vitrification and transparency." Lord Camelford said in a letter to Mr. Polwhele: "The difficulties found in proportioning properly these materials so as to give exactly the necessary degree of vitrification and no more, and other niceties with regard to the manipulation, discouraged us from proceeding in this concern, after we had procured a patent for the use of our materials, and expended on it between £2,000 or £3,000. We then sold our



Fig. 594. A BIRD. Some elegant salt-cellars and table ornaments in the form of open conch shells resting on a bed of coral, all well modelled in hard paste, were favourites for the table. The mark used at Plymouth was: 24

Cookworthy and Lord Camelford continued to work this manufactory until 1773, when the patent right was sold and transferred to Richard Champion.

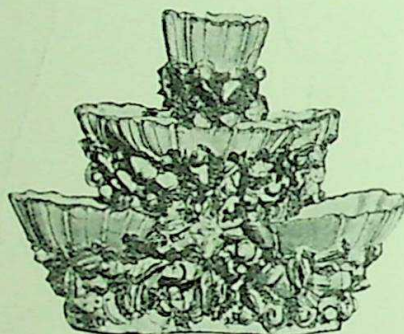


Fig. 595. SWEETMEAT STAND.

Examples.

- Fig. 592. Coffee-pot, blue ground, and panels of flowers.
- Fig. 593. Beaker and cover, painted with flowers.
- Fig. 594. A bird in white porcelain.
- These are in the Schreiber Collection, V. and A. Museum.
- Fig. 595. Sweetmeat stand of shells and rock work.
- Fig. 596. Centre-piece of shells and rock work.
- Fig. 597. A shepherdess.
- Fig. 598. A shepherd.

PLYMOUTH



Fig. 596 CENTRE-PIECE.



Fig. 597. A SHEPHERDESS.



Fig. 598. A SHEPHERD.

576.

BRISTOL

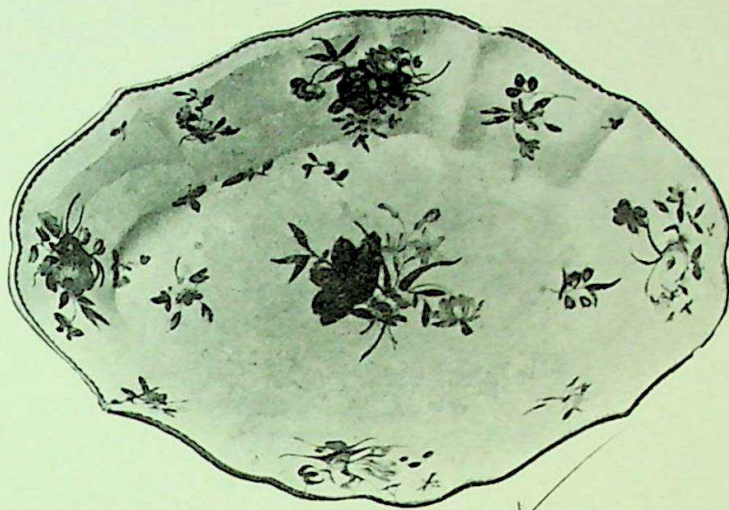


Fig. 599. Dish.



Fig. 600. Two TEAPOTS, DISH, TRIPOD AND SALT CELLAR.

BRISTOL

The manufacture of *soft paste* porcelain was established at Bristol about 1750. It appears that this undertaking was amalgamated two years later with the works at Worcester, whence it was removed.

It was in 1770 that a factory for making *hard paste* was opened, being a continuation of the Plymouth factory.



Fig. 601. Cup.

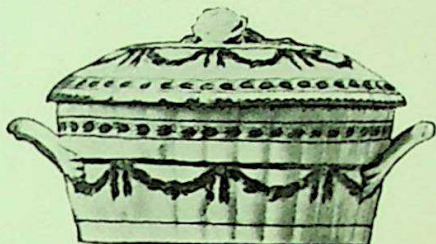


Fig. 602. BOWL AND COVER.



Fig. 603. INKSTAND.

In 1773 the entire rights were purchased by Richard Champion. The ware was brought to great perfection, but the large outlay prevented its being remunerative, and in 1781 Champion was obliged to sell the works. They were acquired by a company who continued the manufacture at New Hall, Shelton. Horace Walpole, in his Catalogue, speaks of "a cup and saucer, white, with green festoons of flowers," and this was a favourite pattern for services. In these few years a considerable quantity was made; the mark was a cross painted in grey or slate colour; but sometimes the crossed swords were adopted.

Statuettes, well-modelled, and with the Chelsea-Derby colouring, were the most characteristic productions of Champion's factory.

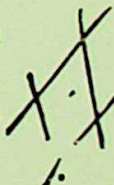
Examples.

Fig. 599. Dish, painted with flowers.

Fig. 600. Two teapots, painted with flowers; dish, painted with flowers; tripod, supported by griffins and a shell salt-cellar.

Figs. 601, 602 and 603. Cup, bowl and cover, and inkstand.

All in the V. and A. Museum.



NEW HALL, SHELTON. Richard Champion sold the works and patent-rights of Bristol in 1781, and they were acquired by a company of Staffordshire potters.

They established themselves at Shelton, near Hanley, at a house called the New Hall, and assumed the title of the "New Hall China Manufactory."



Fig. 604. TEA-POT.

The porcelain was painted with simple decoration resembling that of Bristol.

The mark most used was "NEW HALL," printed.

The factory was closed in 1825.

Fig. 604. Tea-pot, painted in colours; late eighteenth century. V. and A. Museum.

CAUGHLEY, near Broseley, Salop. This manufactory was established in 1751 by a Mr. Brown, and afterwards carried on by a Mr. Gallimore. It was not until 1772 that it rose to any importance, when Thomas Turner commenced operations. He came from the Worcester porcelain manufactory; he was an engraver, and probably learnt his art from Robert Hancock.

The excellence of Turner's porcelain gained him great patronage. He produced the celebrated "willow pattern," which even at the present day is in great demand, and completed the

first blue printed table service made in England. Thomas Minton of Stoke assisted in the completion of it, being articulated as an engraver at Caughley.

In 1799 Turner retired, and the works were purchased by John Rose, of the neighbouring Coalport factory. Their activity steadily diminished, until they were finally closed about 1814.

The Salopian porcelain had several marks, and has been frequently confounded with that of Worcester; on the early ware the word "Salopian" is often impressed, but sometimes the letter *S* only. The blue printed china made by Turner, of Oriental designs, is marked with Arabic numerals, with flourishes



Fig. 605. Jug.



Fig. 606. Mug.

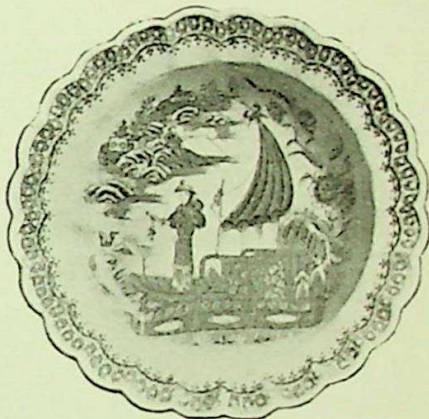


Fig. 607. PLATE.

giving it an Oriental character; some of the jugs have a crescent like the Worcester mark.



SALOPIAN.



Fig. 605. Jug, painted in blue, inscribed "James Kennedy, 1778."

Fig. 606. Mug, painted in blue, with birds and fruit.

Fig. 607. Plate, blue landscape and figures. In the V. and A. Museum.

STAFFORDSHIRE

COALPORT. The porcelain works here were established by John Rose, an apprentice of Turner of Caughley, who had set up a pottery at Jackfield about 1780. He carried on this and the Caughley works, which he had bought, simultaneously. In 1819, William Billingsley, founder of the Nantgarw factory (whose beautiful transparent china is well known), joined the Coalport works and remained there until his death in 1828. His receipts for making this china are still in the possession of the firm, but it is too expensive a process to be followed to any great extent, except in special services. The "worm sprig" and the



Fig. 608. DISH.

"Tournay sprig" were much used at Coalport. In porcelain and pottery the old "willow pattern" and the "blue dragon" still remained staple articles. John Rose died in 1841.

Porcelain was sometimes sent from factories in Staffordshire to artists in London to be decorated. Mr. Baxter, senior, whose son, Thomas Baxter, was employed at the Worcester works,

had a workshop at No. 1 Goldsmith Street, Gough Square, for painting and gilding china. A water-colour drawing of this workshop is in the V. and A. Museum.

Early specimens are for the most part unmarked.

Fig. 608. Dish marked "Coalport improved Feltspar (*sic*) Porcelain. Patronized by the Society of Arts. Gold medal awarded May 30, 1820, J. Rose & Co." In the V. and A. Museum.

COLEBROOK DALE is another name for the Coalport works. The letters C D (*a*) and C. B. D. (*b*) are frequently found upon the decorative china. A more intricate mark has been used since 1861, composed of a large cursive monogram of S and C for Salop and Coalport; within the three loops are the Roman capitals C S and N, signifying that the works of Caughley, Swansea and Nantgarw have been added.

(*a*)

(*b*)

(*c*)

The mark of a red rose is found on some of Rose's early china (*c*). The ware has much the character of the Derby.



Fig. 609. PLATE.

Fig. 609 is a pattern plate of a service given by Her Majesty Queen Victoria to the Emperor of Russia; in the V. and A. Museum.

STOKE-UPON-TRENT (SPODE). The first Josiah Spode had a factory here in 1784 for the production of earthenware. He died in 1797 and was succeeded by his son Josiah, who commenced the manufacture of porcelain about 1800 in the works previously conducted by his father. He was a most successful man of business and acquired a large fortune. The Prince of Wales visited the works in 1806, when Spode was appointed potter to his Royal Highness. He died in 1827 and was succeeded by his son Josiah, who died in 1829. In 1833 it passed into the hands of William Taylor Copeland and the works are now carried on by Messrs. Copeland and Sons, who manufacture the beautiful parian biscuit ware, which was introduced at the factory in 1846.

The best of the many patterns used were based upon the Japanese "Imari" porcelain.

The mark (*a*) was used to distinguish it from the feldspar porcelain made at a later date.



Fig. 610. Chocolate cup, cover, and saucer, painted in colours and decorated with gilding; early nineteenth century.

Fig. 611. Vase, painted in colours and gold, and decorated with applied garlands in white. In the panel on one side is a painting of "The Mount," Penkhull, the residence of the second Josiah Spode; mark, SPODE written in red.

Both specimens are in the V. and A. Museum.

STOKE-UPON-TRENT. THOMAS MINTON established a manufactory at Stoke-upon-Trent in 1796; he was apprenticed to Turner of Caughley as an engraver. His productions were of the useful kind, viz., services for the table, in imitation of common nankin. After the year 1825 many skilful workmen joined the Stoke works and the artistic decoration rapidly improved. Among the best painters employed by Mr. Minton were Steele, Bancroft and Hancock. Thomas Minton died in 1836, and was succeeded by his second son, the celebrated Herbert Minton, who brought the potter's art to great perfection. He largely increased the business, and manufactured articles in

STOKE-UPON-TRENT (SPODE)



Fig. 610. CUP, COVER AND SAUCER.

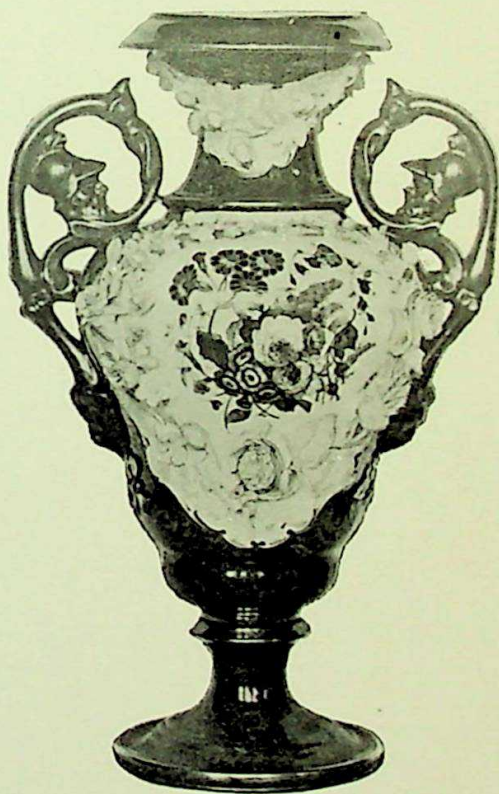


Fig. 611. VASE.

earthenware, hard and soft porcelain and parian. Reproductions of Italian maiolica, Della Robbia, Palissy and Henri II ware were also extensively made by him. He died in 1858, and was succeeded by Michael Daintry Hollins and Colin Minton Campbell, his nephew and heir. The founder's grandsons afterwards succeeded to the business; the firm of Messrs. Minton & Co. still exists, but there are no members of the family now connected with it.



This mark was used by Thomas Minton, the double S for Stoke and M for Minton; the numerals refer to the pattern.



Fig. 612. FIGURE.

Fig. 612. Figure in biscuit porcelain, after Falconet; early nineteenth century.

Fig. 613 is a porcelain bowl, blue and gold, painted with flowers; in the V. and A. Museum.

In 1870 Marc Louis Solon, formerly of Sèvres, commenced work with Messrs. Minton, and continued with the firm until

1904. The decoration in which he distinguished himself was called *pâte sur pâte*, and consisted in applying white slip with a brush on celadon and other coloured grounds. The bas-reliefs remind one of Wedgwood's white reliefs on blue jasper, although totally differing in construction.



Fig. 613. BOWL.

M. Solon died in 1913. He usually signed the ware "SOLON," but frequently the reliefs have the following monogram.



Fig. 614 is a charming example of M. Solon's work, a panel



Fig. 614. PANEL.

entitled "Prisoners' Chains," signed "L. Solon." On loan at the V. and A. Museum from Mr. Herbert Eccles, and exhibited with several other specimens lent by him.

LONGTON HALL, near Stoke-upon-Trent. A porcelain factory was established here about 1752 by William Littler. The ware appears to have been rather vitreous in character, and somewhat resembles Chelsea and Bow porcelain. The works closed about 1759, and the moulds, etc., are believed to have been purchased by Duesbury, of Derby.

The mark, two crossed "L's," as given, in under-glaze blue.



Fig. 615 is a vase with wreaths and birds; in the Schreiber Collection, V. and A. Museum.



Fig. 615. VASE.

LIVERPOOL. For description of porcelain made at Liverpool see page 503.

SWANSEA. It was in the year 1814 that Lewis Weston Dillwyn established the manufacture of porcelain at Swansea. At that time William Billingsley, or Beely (a contraction of his real name and by which he was probably best known), and

Samuel Walker had commenced making their beautiful porcelain at Nantgarw; it naturally attracted Dillwyn's attention, and conceiving that the kilns used by them might be considerably improved, he made arrangements with them to carry out their process at Swansea; with this view, two new kilns were erected at the Cambrian pottery, and the manufacture was conducted by them for some considerable time. Hence the origin of the Swansea porcelain, which obtained great repute, and was continued for six or seven years, an excellent body having been

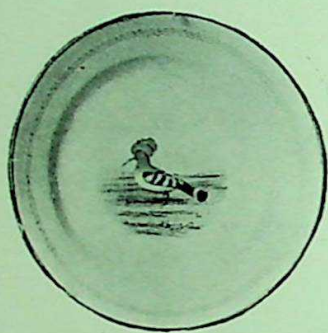


Fig. 616. PLATE.

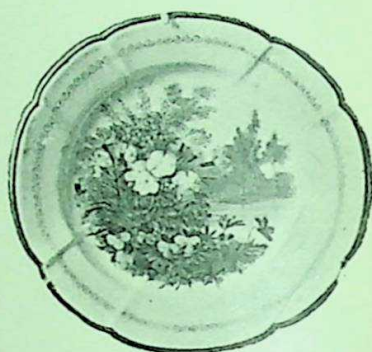
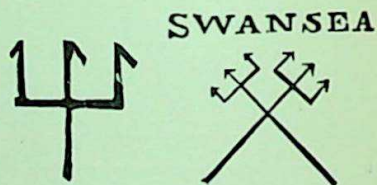


Fig. 617. PLATE.

obtained. Billingsley and Walker left Swansea in 1817 and at the same time Dillwyn disposed of his interest in the business.

Baxter, a clever painter of figure subjects, left Worcester and entered Dillwyn's service in 1816 and continued there for three years, returning to Worcester in 1819.

Here again, as also at Nantgarw, much of the porcelain was sent from the factory undecorated, to be painted elsewhere. In the year 1819 the manufactory was discontinued, and all the moulds and appliances were purchased by John Rose, who removed them to Coalport about the same time as those of Nantgarw. The ware is usually stencilled in red "Swansea." The mark, sometimes impressed or in colour, is a trident, occasionally two tridents crossed, as shown.



Figs. 616 and 617 are two plates in the V. and A. Museum.

NANTGARW. This porcelain manufactory was established in 1811 by William Billingsley, the celebrated flower painter of Derby, and his son-in-law, Samuel Walker. He was apprenticed to Duesbury for five years, from 1774 to 1779, and probably left there about 1785. In some of the early Derby pattern-books, mentioned by Mr. Binns, and now at Worcester, the words "to be painted with Billingsley's flowers" are



Fig. 618. PLATE.

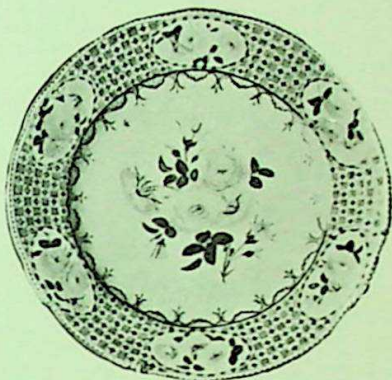


Fig. 619. PLATE.

frequently specified; evidently he was a good workman at that time. He was not only a first-class painter, but he



Fig. 620. CUP AND SAUCER.



Fig. 621. VASE.

thoroughly understood the manufacture of porcelain in all its branches. In 1796 he established a porcelain manufactory at Pinxton, in partnership with a John Coke; here he remained

about five years, dissolving partnership in 1800, but the works were continued until 1813. In 1800 he was superintending a small decorating establishment at Mansfield, where he remained for four years. In 1804 he was at Torksey, in Lincolnshire, engaged in a manufactory there. Marryat says he married a daughter of Landers, the banker, and for some time carried on the business of a painter on glass at Bristol; if so, it must have been between this and 1811, for in that year he was engaged by Messrs. Flight and Barr, of Worcester, in the mixing room, when he left, probably in consequence of Barr's death. His son-in-law, Walker, was also at the Worcester works, and made some great improvements; he introduced that most important invention, the *reverberating enamel kiln*, already in



Fig. 622. VASE.

use at London and Derby; the method of building this kiln was kept secret, Walker always working at night to complete it. At Nantgarw they produced some very fine porcelain, of the same peculiar character as that of Pinxton, with a sort of vitreous appearance and a granulated fracture like that of lump sugar. Being very soft the



Fig. 623.
VASE.

paste would not in all cases stand the heat of the kiln; some of the early pieces are consequently frequently found cracked on the glaze, or slightly warped and bent.

The Nantgarw porcelain was of remarkably fine body and texture, but its production was expensive; specimens are scarce and command high prices. Many of the pieces were issued from the factory without decoration, and were sent to London and other places to be painted. About the year 1814 the manufacture was discontinued. It was resumed in 1817, and in 1819, Billingsley and Walker disposed of their interest in the concern to J. Rose, the moulds and everything connected with the works were removed to Coalport. The Nantgarw works were taken over by W. W. Young, from Swansea, and were finally closed in 1822.

Examples.

Figs. 618, 619, 620. Two plates painted with flowers, and a cup and saucer, with birds and flowers; in the V. and A. Museum.

Fig. 621. Vase with a band of flowers and the Welsh harp forming the handles.

Fig. 622. Vase with flowers and gold scrolls.

Fig. 623. Vase, painted with flowers, gilt vine ornament in relief. Formerly in the collection of Mr. William Bemrose.

ORIENTAL POTTERY AND
PORCELAIN

ORIENTAL POTTERY AND PORCELAIN

CHINA

N introducing the subject of Chinese porcelain, readers will not be troubled with a detailed history of the Celestial Empire from its commencement, when *Pan Kou*, the first man, the Chinese Adam, ninety-six millions of years before our era, undertook to settle the disputes of the elements as well as to separate heaven from earth; nor dwell long upon the beings who succeeded him with serpents' bodies, dragons' heads with women's faces, or the dragons with men's heads. It is after these extravagant myths that the Chinese historians place the advent of *Tsang-Kie*, the inventor of letters, in the year 3468 before our era. In 2698 B.C. appeared the princely civiliser of the world—*Hoang-ti*. In his reign were discovered the mariner's compass, the spheres, the calendar, the invention of ships for navigation, the use of coins, the sciences of astronomy and geometry. For these great services he was rewarded by Heaven, who in the words of Garth:—

“Allots the Prince of his Celestial line,
An apotheosis and rights divine.”

One day the Emperor, surrounded by his principal ministers, was thinking about the important events of his reign, and how much had been accomplished, when an immense dragon descended from the clouds and placed itself at his feet; the Emperor and those who had assisted him in his wonderful discoveries got upon the sacred reptile's back, which forthwith took its flight to the Celestial regions. Some ambitious courtiers wishing to be associated with their sovereign seized the beard of the dragon, but the appendage giving way, they were precipitated

to the earth. *Hoang-ti* touched with compassion, leant forward, and by the movement dropped his bow; this precious relic has been carefully preserved, and is duly honoured on certain days of the year. Such fables as these, with some mixture of historical facts, show an appreciation of services rendered, which are not confined to the male sex, for the wife of *Hoang-ti*, the Empress *Loui-tseu*, instructed the ladies of the Empire in the art of raising silkworms, how to wind the cocoons, and afterwards to weave the silk into a cloth, suitable for making dresses; she too is ranked among the good genii, and handed down to posterity as "the spirit of mulberry trees and silkworms."

It was under this same Emperor, in the years 2698 to 2599 B.C., that *Kouen-ou* discovered the first secrets of the ceramic art; this discovery was fully appreciated and its development anxiously watched. The pottery of *Kouen-ou* was not the true porcelain, but a sort of stoneware, for the researches of M. Stanislas Julien, to which reference will be made later, place the invention of porcelain at about 185 B.C. A higher antiquity was, for a short time, thought to have been proved beyond dispute some years since, by the discovery of some little Chinese bottles in an Egyptian tomb of the eighteenth or twentieth dynasty, which had never been disturbed or opened before; M. Rossellini added his testimony to the fact of finding the precious relics; they were consequently eagerly sought after as incontestable proofs of the great antiquity of the art of making porcelain. The *savants* at first doubted them, because the character of the inscriptions upon the sides were not like the primitive writing of the Chinese. On closely questioning the Arabs of Cairo, whose particular speciality is the traffic in curiosities, they admitted that they had never found porcelain vases in the ruins or excavations, and that the greater number of the bottles sold to travellers came from some place on the Red Sea. Mr. Medhurst, Interpreter to the English Government at Hong-Kong, went still further; aided by the Chinese letters, he desired to find the date of the literary fragments on the bottles, and he succeeded. One of the inscriptions ran thus: "The flowers which unfold their blossoms

CHINA

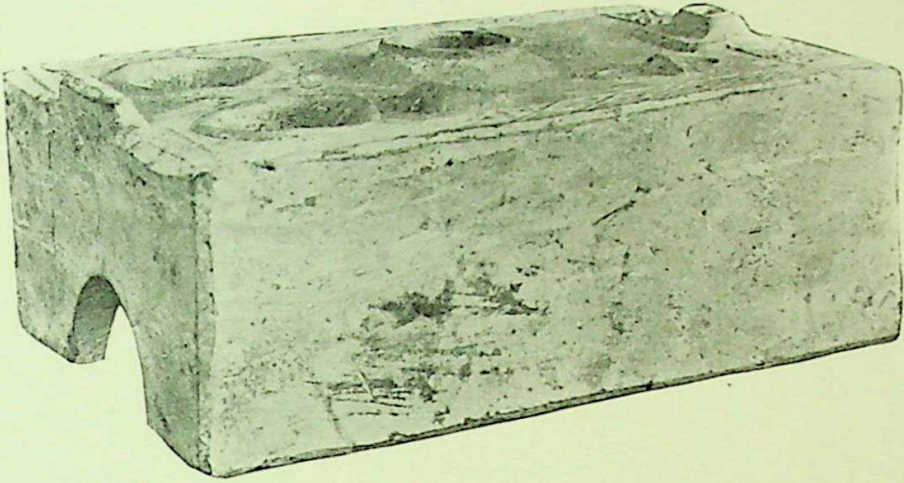


Fig. 624. MODEL OF A COOKING STOVE (*Han Dynasty*).

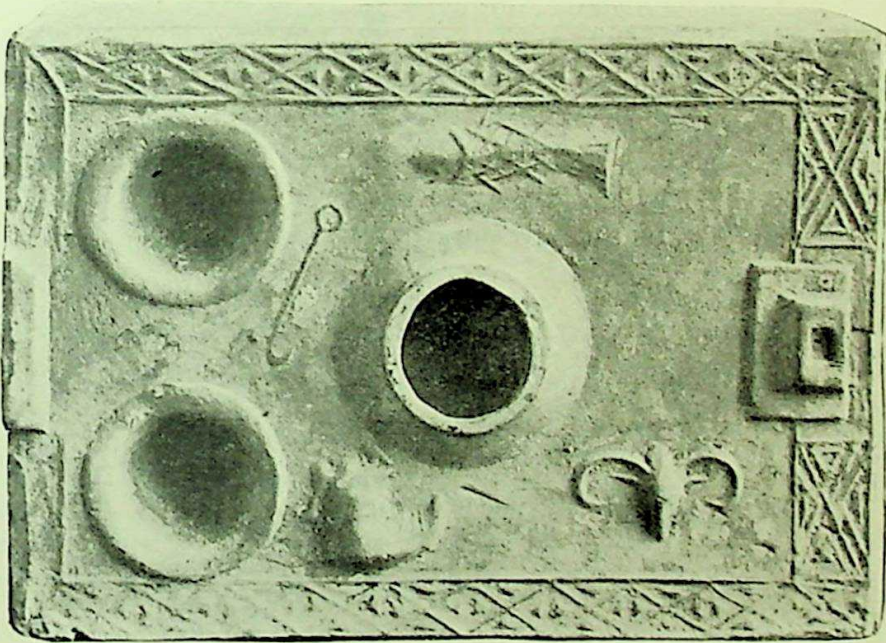


Fig. 624a. TOP VIEW OF THE ABOVE MODEL.

CHINA



Fig. 625. FIGURE OF A DOG (*Han Dynasty*).

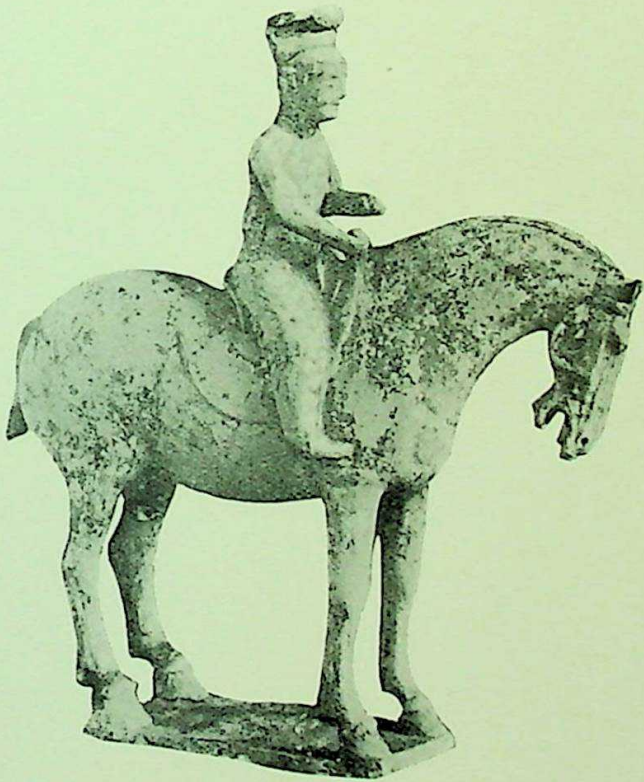


Fig. 626. EQUESTRIAN STATUETTE (*T'ang Dynasty*).

CHINA



Fig. 627. STATUETTES OF WOMEN (*T'ang Dynasty*).



Fig. 628. STATUETTE (*T'ang Dynasty*). Fig. 629. FUNERAL VASE (*Sung Dynasty*).

have brought us a new year"; this was found to be the fragment of a sonnet, written by a Chinese poet between the years 702 and 795 A.D. From that moment the reaction was precipitate, and some even ventured to hint they were made to contain snuff, and of quite recent make.

Students are indebted to that eminent scholar, M. Stanislas Julien for a complete insight into the history of Oriental porce-



Fig. 630. VASE (*Sung Dynasty*).

lain, by his translation of a treatise on the fabrication of Chinese porcelain, and a history of the Imperial manufactory of *King-te-chen*, which is prefaced by a valuable essay on the subject, with extracts from various Chinese authors.* It has already been said that the Chinese date the invention of pottery from the reign of *Hoang-ti*, in the year 2698 before the Christian era, but porcelain was first invented under the Han dynasty,

* "Histoire et Fabrication de la Porcelaine Chinoise," 1856.

between 185 and 80 B.C., or about 1600 years before it was known to the western nations of the globe. Its progress was at first slow, but from the patronage of succeeding Emperors it gradually increased in perfection and beauty.

The word *porcelaine* has existed in the French language since the fourteenth century, consequently long before the introduction of *Chinese ware* into Europe; the word was applied formerly to the calcareous concretion which lines the interior surface of marine shells, and which we call mother-of-pearl. In the early inventories of the fourteenth, fifteenth and



Fig. 631. BULB-BOWL (*Sung Dynasty*).

sixteenth centuries, therefore, the word *porcelaine* has this signification, and certainly does not apply to porcelain in our acceptation of the term. This appellation was probably given to the ware in the beginning of the sixteenth century, from its similarity to these marine shells, and is derived from *porcelana*, a word which the Spaniards apply to cowrie shells, either because it conveyed a good idea of its milky-white glossy and translucent appearance, or perhaps from an idea that the ware was actually made from a composition of these very shells. In fact this was a very general impression at that time, for Edoardo Barbosa, who died in 1576, says that it was made from marine shells and egg shells buried in the earth for eighty or one hundred years. Jerome Cardan and Scaliger both state that such was the method



Fig. 632. VASE (*Ming Dynasty*).

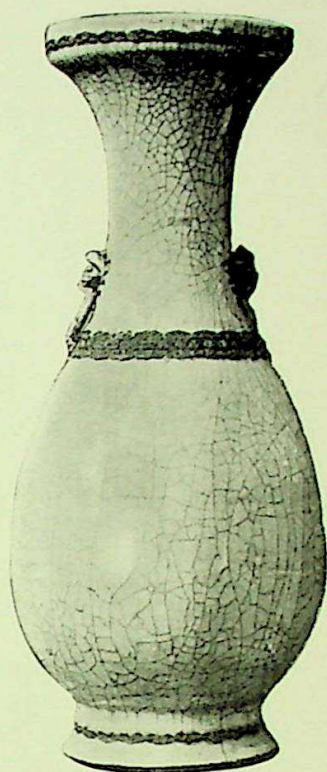


Fig. 633. VASE. (*Ming Dynasty.*)

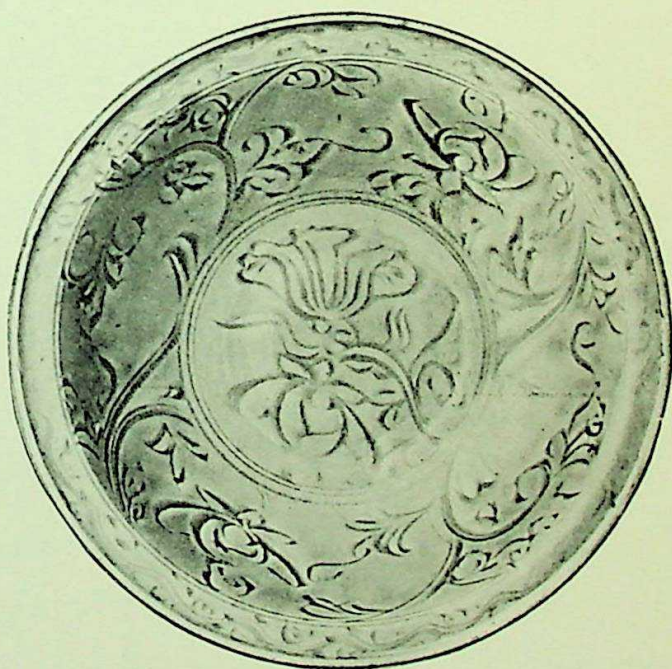


Fig. 634. DISH (*Ming Dynasty*).

CHINA



Fig. 635. WINE-POT (*Ming Dynasty*).

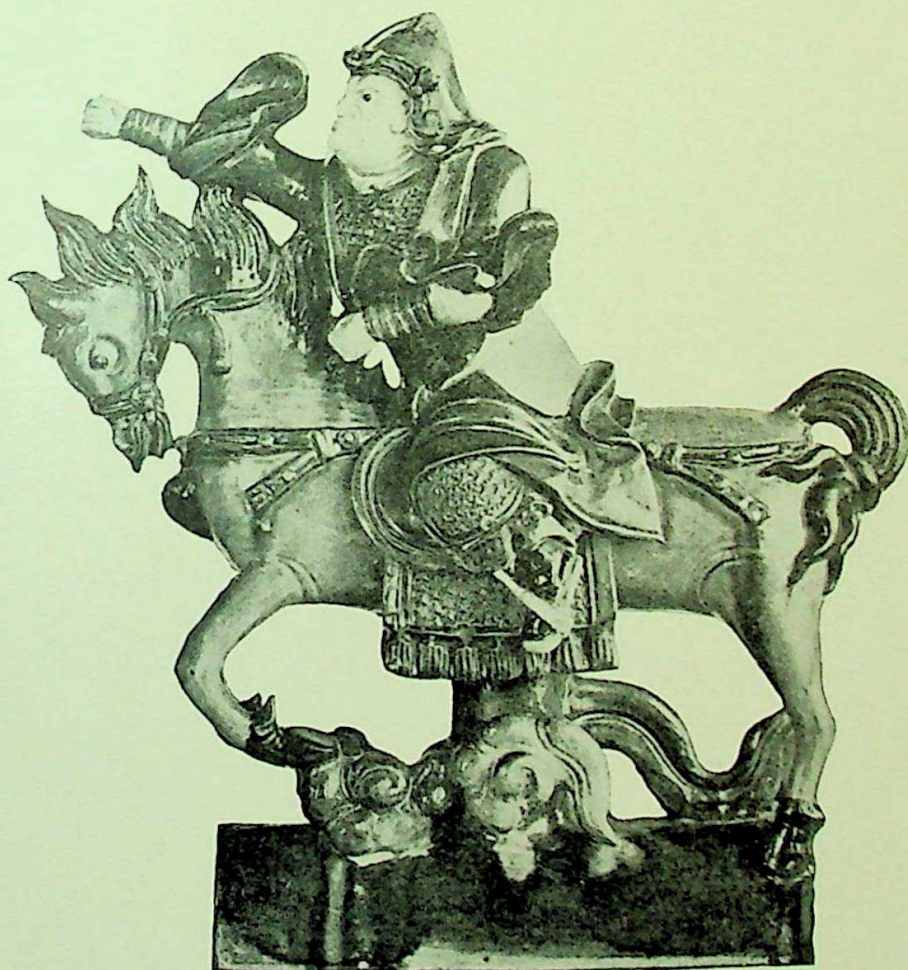


Fig. 636. RIDGE-TILE (*Ming Dynasty*).

of making porcelain adopted by the Chinese. They kept the composition of porcelain a profound secret, and endeavoured to deceive travellers by all manner of wonderful tales.

With regard to this subject, G. Pancirol, a writer of the end of the sixteenth century, says: "In past ages, this porcelain has not been seen; it is nothing more than a certain mass composed



Fig. 637. VASE. (Ming Dynasty.)



Fig. 638. VASE. (Ming Dynasty.)

of plaster, eggs, shells of marine locusts, and other similar compounds, which being well mixed together is hidden secretly underground by the *pater familias*, who only reveals the place of its concealment to his children; there it remains eighty years without being exposed to the light of day, after which time his heirs disinterring it, and finding it properly prepared for working, make it into those precious vases, so transparent and so beautiful to the sight that no architect can find any fault with them. The virtue of them also is admirable, so much so that if poison be put into them they will immediately break. He who once buries this substance never digs it up again himself, but leaves it to his children, nephews or heirs, as a rich treasure of greater value than gold."

There were numerous manufactories of porcelain in China. M. Julien enumerated fifty-six, the principal establishment being that of *King-te-chen*. This was established as early as the sixth century, and was then known as *Nan-chang-chen*; but its great importance dates from the time of the imperial patronage accorded to it in the *King-te* period, when it was called *King-te-chen*, or the borough of *King-te*; this change occurred A.D. 1004. The Père d'Entrecolles, a Jesuit, who went into China to establish missions in many of the provinces, collected some valuable details of the manufacture of porcelain. These he fully describes in a letter to Père Orry in Paris, in 1712, accompanied by specimens of the two principal ingredients—*kaolin* and *petuntse*. He visited the imperial manufactory, and gave the following interesting account: "*King-te-chin* wants only to be surrounded by walls to deserve the name of a city, and will bear comparison with the largest and most populous cities of China. There are eighteen thousand families, and more than a million of souls; it is situated on the bank of a fine river. The expense of procuring materials is very considerable, for everything consumed has to be brought a great distance; even the wood for the furnaces has to be taken a hundred leagues: provisions are also very dear, yet numerous poor families find employment who could not subsist in the neighbouring towns. The young and the old, the lame and the blind, all find work, at which they can earn a livelihood by grinding colours or otherwise. Formerly there were only three hundred furnaces, now there are nearly three thousand. *King-te-chin* is situated in a vast plain, surrounded by high mountains, from which issue two rivers, flowing into each other, which form a wide open basin. Here are seen two or three rows of boats, tied together stem and stern; these are employed either in ascending the river for materials, or in descending it to take the porcelain to *Iao-cheou*. It is astonishing that so densely populated a place, so abounding in riches, so much property, and such an infinity of vessels, not surrounded by walls, should be governed by only one mandarin, without the least disorder. *King-te-chin* is distant about a league from *Feou-liang*, and eighteen leagues from *Iao-cheou*; but the police

CHINA



Fig. 639. VASE (*Ch'ing* Dynasty).

CHINA



Fig. 640. VASE (*Ch'ing* Dynasty).

arrangements are admirable : each street is superintended by one or more officers according to its length, and each officer has ten subalterns, who each take ten houses under their especial charge ; if they do not keep strict watch, the bastinado is liberally applied. The streets are barricaded, and few if any strangers are allowed to sleep in the town, but must retire to their boats, unless they can find some well known inhabitant to be answerable for their honesty and good conduct."

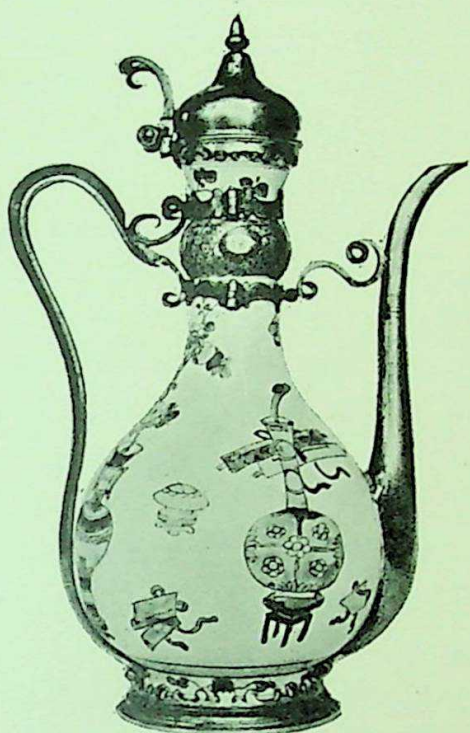


Fig. 641. EWER (*Ch'ing* Dynasty.)



Fig. 642. BOTTLE (*Ch'ing* Dynasty.)

Lord Macartney, Ambassador to the Emperor of China, in 1792-4, said that not far from the route taken by the English on their way to Canton, there was an unwallled city, called *King-te-chen*, where three thousand furnaces for the baking of porcelain existed, all lighted at the same time, which at night presented the appearance of a town on fire.

During the rebellion of the *Tae-pings* the manufactories at *King-te-chen* suffered severely, but the production of artistic porcelain is still largely carried on there.

The account of oriental porcelain would be incomplete if a notice of the Tower at Nankin were omitted. This pagoda was

not so ancient as has been generally supposed, but there was a previous tower on the same spot; of what materials it was built there is no record. The porcelain tower of Nankin was constructed by the Emperor *Yong-lo*, 1403-24; it was outside the town, and was called by the Chinese the *Temple of Gratitude*. The tower was octagonal, and consisted of nine stages elevated on a pedestal of the same form; the wall was twelve feet thick at the base and eight and a half feet at the top. It was built of brick, encased with bricks or tiles of porcelain, enamelled only on the exterior surfaces with white; the framework of the doors and windows were of yellow or green glaze, ornamented in relief with dragons, the quality of the ware being equal to that of which the ordinary vases are composed; each stage had a projecting cornice of three feet, and at each angle was a bell—making eighty in all; when agitated by the wind they produced a sound which at a short distance might have been taken for an *Æolian* harp. Its height was two hundred and sixty-one feet, and it was ascended in the interior by a spiral staircase of one hundred and ninety steps.

The Emperor *Khang-hi* visited it in 1664, and caused it to be repaired. This celebrated structure, once the pride of Nankin, was completely demolished by the rebels—the *Tae-pings*—who also sacked the town and devastated the whole country round. In Oliphant's narrative of the Earl of Elgin's mission to China and Japan, he gives an account of his visit to Nankin in 1858: "We passed the spot on which formerly stood the porcelain tower, but not a fragment is left to mark the site of this once celebrated monument."

A brief reference must be made to the curious monsters and genii which so frequently figure upon the porcelain of the Celestial Empire.

Of dragons there are various sorts: some may even have been intended for the original monster Saurians, restored by Cuvier and others from the fossils which have been discovered, and are almost as incomprehensible to our ideas. These reptiles are generally represented with four legs, armed with powerful claws and a terrific head, scaly, and with abundance of teeth.

There was *Long*, the dragon of heaven; *Kau*, the dragon of the mountain; and *Li*, the dragon of the sea. The Emperor, his sons, and princes of the first and second rank, bore as their attributes a dragon with five claws; the princes of the third and fourth rank bore the same dragon with four claws; but those of the fifth rank and the mandarins were only allowed a serpent with claws, called *Mang*.

Ky-lin is an animal with his body covered with scales; his head is branched like that of the dragon, his four delicate feet have hoofs like the stag's, but his looks sadly belie him; he is of good omen and is so gentle and kind, that he would not step upon a worm in his progress.

The Dog of *Fo* must not be confounded with the ky-lin; he is much more ferocious, his feet are armed with claws, his gaping mouth displays his sharp teeth, and he has a curly mane. He is something like a lion modified by oriental imagination, and is the guardian of the thresholds of the temples.

The Sacred Horse. History relates that when *Fou hi* sought to combine the characters, so as to express the various forms of matter and produce of things physical and intellectual, a wonderful horse arose from the river, carrying upon his back certain signs from which the philosopher formed the eight emblems, which have retained the name of the source of characters.

Fong Hoang is a singular and immortal bird, which lives aloft in the air and only approaches mankind to announce happy events and prosperous reigns; its crested head, silken plumes on its neck and its peacock's tail make it easily known. This bird was anciently the symbol of the sovereign of China, but the

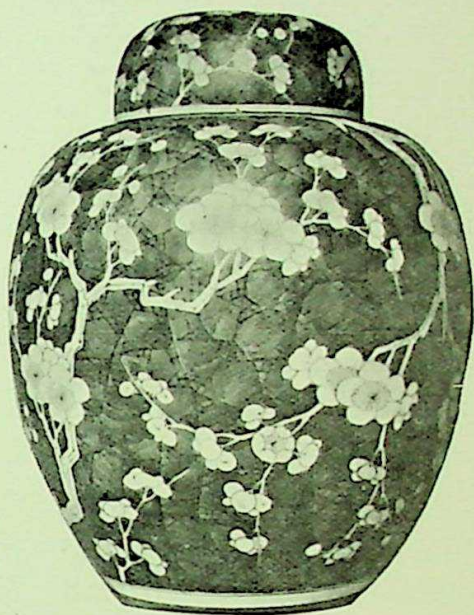


Fig. 643. JAR (*Ch'ing* Dynasty).

dragon with five claws was afterwards substituted, and it has become the emblem of the empresses.

Many other symbolical animals are found representing months of the year or signs of the zodiac: thus for November, the rat; December, the ox; January, the tiger; February, the rabbit; March, the dragon; April, the serpent; May, the horse; June, the hare; July, the ape; August, the hen; September, the dog; and October, the wild boar. The white stag stands for longevity, as does the crane, which is said to prolong its existence to the extreme limits and bestows the most feeling care on its aged parents. The mandarin duck, which is so much attached to its mate that it dies in despair if it be separated, is the emblem of conjugal fidelity and a happy union.

Cheou lao, the god of longevity, is represented with a venerable head, the upper part of which is monstrosly elevated, a smiling face, and a long white beard; he is sometimes seated on a white stag; he holds in one hand the fabulous tree *Fan tao*, which flowers for three thousand years and produces fruit for three thousand years afterwards, and in the other he holds a fan or leaf; if he is surrounded by mushrooms (*ling tchy*), he is emblematical of immortality.

Pou tai, the god of contentment, is of a more jovial character, leading us from elevated thoughts to physical and material enjoyments; he is a corpulent man with half-closed eyes and open laughing mouth; he is apparently half inebriated, and holds a fan, the divine emblem.

Koung tseu, Confucius, is of a more refined order. Shocked at the moral disorder of the people, he applied himself to improve their social state, by revealing to them ancient laudable customs, making laws and reviving the sayings of the sages of antiquity.

He is represented seated or standing in a tranquil attitude, with a simple cap worn by literary men, holding a roll of MS. or a sceptre of good omen. He is also seen on many vases as a poet or orator, surrounded by objects relating to his most renowned works.

Pou-tai, the god of contentment just described, is called by

CHINA



Fig. 644. VASE (*Ch'ing* Dynasty).

some the god of porcelain. Of this deity, the Père d'Entrecolles related the following story: "A certain emperor issued orders for some porcelain to be made after a special pattern given by him. It was represented to the emperor that the thing was impracticable; but all remonstrances were useless: *it must be done*. The unfortunate potters strove hard, and wasted both their time and money vainly attempting to produce this piece of china, for which they only received blows and reproaches. At length, in a



Fig. 645. FIGURE (*Ch'ing Dynasty.*)



Fig. 646. BOTTLE (*Ch'ing Dynasty.*)

fit of despair, one of them cast himself into the burning furnace, and was instantly consumed. By this human sacrifice the porcelain came from the kiln more perfect than any ever before made, and exactly what the emperor had desired, and he was appeased. The immolated victim passed afterwards for a hero, and became the god who presides over the manufacture of porcelain."

The porcelain of China is composed of two earths, the one a decomposed feldspathic rock called *kaolin*, and another rock of the same geological origin, mixed with quartz, called *petuntse*.

They both harmonise so completely that they have an equally resisting power when placed in the kiln. The *kaolin* used in making porcelain is much softer than *petuntse* when dug out of the quarry, yet it is this which, by its mixture with the other, gives strength and firmness to the work.

The Père d'Entrecolles related that some Europeans, having procured a quantity of *petuntse* privately in China, on attempting to make porcelain when they returned to their own country, could not succeed for want of the *kaolin*; and that the Chinese on being apprised of their failure, said humorously that the Europeans were wonderful people to try to make a body whose flesh was to sustain itself without bones.

The most ancient mode of decoration was the blue *cameïeu*, and it is still much esteemed in China; it was executed on the ware, simply dried before the glaze was applied, and then placed in the kiln. Being all completed in one baking, *au grand feu*, the painting thus executed became imperishable.

It is on this blue ware that the greater number of the Chinese characters are found denoting the period in which the porcelain was made. The cobalt on the earlier pieces was not so fine as on those of the *Siouen-te* and *Ching-hoa* periods, which are now much sought after. It is extremely difficult to tell even the approximate date of the coloured pieces, especially as there was a conventional method of decorating them which had been practised from time immemorial; the painters worked according to given models or patterns, and monsters, deities or flowers and landscapes, of the same uncouth and rude designs, were placed in successive ages upon the ware.

The Père d'Entrecolles relates the manner of painting vases in China, and how the different parts of a landscape on one vase were entrusted to various hands according to their ability to paint special objects mechanically. He says: "One is employed solely to form the coloured circle which is seen round the border of the ware, a second traces the flowers in outline, which a third fills in with colour; another excels only in painting the water and the mountains, while the next is only competent to portray birds or animals."



PLATE 2

CHINESE VASE. Ming Dynasty.

Height 12 inches. In the collection of the Chinese Museum, Peking.

They both harmonise so completely that they have an extraordinary resisting power when placed in the kiln. The *kaolin* used in making porcelain is much softer than *petuntse* when dug from the quarry, yet it is this which, by its mixture with the other, gives strength and firmness to the work.

The Père d'Entrecolles related that some Europeans, having procured a quantity of *petuntse* privately in China, and attempting to make porcelain when they returned to their own country, could not succeed for want of the *kaolin*; the Chinese on being apprised of their failure, said that the Europeans were wonderful people to try to make a thing whose flesh was to sustain itself without bones.

The most ancient mode of decoration was the *blanc*, and it is still much esteemed in China; it was used for the ware, simply dried before the glaze was applied, and then fired in the kiln. Being all completed in one baking, the painting

PLATE 8.

CHINESE VASE: Ming Dynasty.

Height 15 ins. In the V. and A. Museum (Sakling Collection).

Chinese characters are found denoting the period when the porcelain was made. The cobalt on the earlier pieces is as fine as on those of the *Siouen-te* and *Ching-hoa* periods, and are now much sought after. It is extremely difficult to fix the approximate date of the coloured pieces, especially as there was a conventional method of decorating them, which has been practised from time immemorial; the painters were bound to given models or patterns, and monsters, deities, flowers, and landscapes, of the same uncouth and rude design, were repeated in successive ages upon the ware.

The Père d'Entrecolles relates the manner of painting in China, and how the different parts of a landscape, or other special objects mechanically. He says: "One painter is employed solely to form the coloured circle which is seen round the rim of the ware, a second traces the flowers in outline, which is then filled in with colour; another excels only in painting the rocks, the mountains, while the next is only competent to paint the figures or animals."



Plate 8.

CHINA



Fig. 647. LANTERN (*Ch'ing* Dynasty).

CHINA

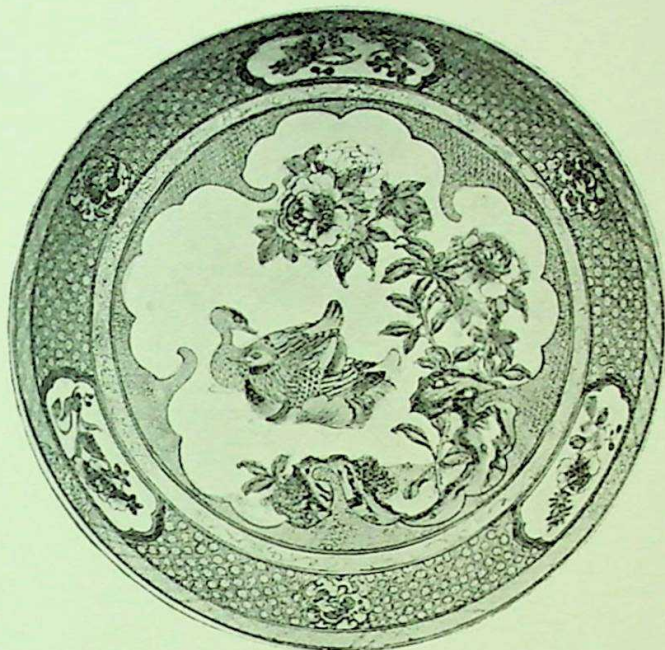


Fig. 648. PLATE (*Ch'ing* Dynasty).



Fig. 649. PLATE (*Ch'ing* Dynasty).

INSCRIPTIONS.

The marks found upon Chinese porcelain are of two kinds; one in Chinese characters or letters designating the period or reign of the emperor in which it was made, called *nien-hao*; the other consisting of paintings, emblems, or words indicating the painter of the piece, its special use, or the place of its manufacture.

It will be needless here to give a full description of the Chinese methods of indicating the dates, which can only be done by a chronological table of all the dynasties and periods. (See Chaffers's "Marks and Monograms on Pottery and Porcelain.") The meaning, however, of the six marks which are frequently found on porcelain is explained. These marks indicate a period or cycle, and tell the dynasty and the name of the period or motto adopted by the emperor.

The Chinese characters here given represent the six letters to which allusion has been made, and form the full dynastic inscription. The Chinese invariably read from right to left, downwards; the length of the column is arbitrary, but on vases inscriptions of six words are disposed in three columns of two or in two columns of three words, always commencing at the top right hand corner downwards; thus: the first two, 1 and 2, *Ta-Ming*, express the dynasty of Ming, which lasted from 1368 to 1644; the two next, 3 and 4, *Cheng-hua*, tell us the period within that dynasty when the emperor reigned, namely, 1465 to 1487; the two last, 5 and 6, *Nien-chik*, signify *made during the period*. These two words are invariable, and are affixed to all the dynasties or periods indiscriminately. In this instance the emperor's name was actually *Chun-ti*.

4	1
5	2
6	3

Every emperor, when he came to the throne, assumed a distinguishing appellation which denoted at once the emperor and the period of his reign. This appellation or period was therefore placed upon the china instead of the name of the sovereign.

SEALS OR STENCILLED STAMPS

These characters of the square seal form (*siao-chouan*) were from the commencement of the eighteenth century either stamped in the ware or stencilled in red, instead of the inscriptions in regular characters (*kiai*) which have been described. These signs, composed of rectangular lines, are better adapted for seals or stamps, the lines of the ordinary characters being lengthened and made angular instead of curved to suit the squareness of the seal.

This form of the characters is very difficult to read even by the Chinese themselves, unless they are taught; but there is a certain similitude which assists in deciphering them.



Kien Tsing Ta



Tchy Nien Long

The above inscription is on a cup belonging to the *Kien-Long* period, 1736-95, in the seal character; it is in a horizontal line from right to left, which is divided into distinct characters. It reads thus: *Ta-Ch'ing Ch'ien-Lung Nien-chik*. The same inscription grouped in its square form would be thus represented.

	5	3	1	} 1736-1795.
	Nien	Ch'ien	Ta	
	6	4	2	
	Chik	Lung	Ch'ing	

Various inscriptions are found upon vases, such as "The house of humanity and concord"; "Porcelain of the palace"; "*Ou*, the old man who lives in solitude"; "Riches, high rank and an eternal spring"; "A fine vase for the use of rich and noble people"; "Curious objects for antiquaries"; "A fine vase of the Hall of Jade"; and many others of similar character, also lines or verses from Chinese poets.

Other marks or devices of certain fabriques are given in Chaffers's "Marks and Monograms on Pottery and Porcelain."

VARIETIES

A sort of very hard stoneware, covered with a thick glaze, may be the most ancient description seen at the present day. The surface is covered with a semi-opaque glaze which is called *céladon* by the French, and which varies in colour from a russet grey to a sea green. The glaze of this ware is frequently seen crackled all over in irregular lines, which is termed in England *crackle*. This crackle china is the most esteemed of oriental porcelain, although it arises from a *defective* cause. See Fig. 633.

The same effect may be easily produced upon all terracottas of which the paste is more sensible to the changes of temperature than the exterior coating or glaze. In fayence this accident is of frequent occurrence; the red porous clay, being more expansive, draws away the enamel, which, being less elastic, is separated into fragments, and the greater the resistance the more they are multiplied. Now one



Fig. 650. PLATE (Ch'ing Dynasty.)

of the qualities of porcelain is precisely to avoid this double action. Its paste is composed of a feldspathic rock, decomposed and infusible, called *kaolin*; the cover or glaze comes also from a feldspathic rock, slightly crystallised; these melt and assimilate together harmoniously in vitrification, and a complete affinity is evident between the two elements of porcelain. Nevertheless the Chinese, in modifying the glaze, are able to render it more or less expansive and to break the harmony between its own shrinkage and that of the paste or body which it covers.

Hence the crackle, at the option of the potter, is made of large, middling or small size.

Various kinds of crackle are thus produced, sometimes upon one and the same piece, as by exposing the porcelain or portions of it when at its greatest heat to a sudden cold or contact with

water, large fissures may be obtained. These cracks are sometimes filled in with black, red, chocolate or purple colours.

Others may be classed among the curiosities of porcelain—for example, cups or bowls which have an outer reticulated coating, pierced or cut out into arabesques, completely insulated from the inner vessel, except at the rim at top and bottom where it is joined; these have been used for tea or hot liquids, and may be held in the hand *with impunity*, notwithstanding the heat enclosed within it.

Another variety consists in cutting or punching out pieces of the paste or body of the ware before it is baked, in patterns; the pieces so cut out are small ovals like grains of rice placed in stars or rosettes, more or less multiplied. The vase so ornamented is dipped into the glaze which fills up all these small holes, and then placed in the kiln. The pattern, being much more transparent than the body of the ware, is distinctly seen, but especially so when held to the light.

Another beautiful effect is produced by means of the glaze itself, which is of a light or dark shade according to its intensity or thickness; for example: a fish, animal or other object is stamped incuse on the upper surface of a plate, it is then filled in with a coloured glaze and vitrified, and is consequently shaded according to the thickness of the glaze on each portion of the design, the surface being perfectly smooth.

Vases are sometimes seen separated in the middle into two pieces (which must have been cut while the clay was soft), the upper half being completely divided from the lower half—in arabesques and dove-tail patterns, in such a manner, that although separate, they cannot be altogether removed from each other; the wonder is, that in the baking, the edges in juxtaposition should not have become again cemented together.

The Chinese themselves are great forgers, and endeavour to impose not only upon the Europeans, but upon their own countrymen, many of whom are great amateurs, and are willing to pay extravagant prices for ancient examples of porcelain, especially if made by a celebrated potter; large sums have sometimes been given at a public sale for a choice exam-

ple. This talent of counterfeiting works of art has in some instances given such a reputation to the author, that his copies have produced prices equal to the value of the original. M. Stanislas Julien gives an anecdote of an artist named *Cheou-tan-tsiouen*, who excelled in imitating antique vases. One day he embarked in a merchant vessel at *Kin-chong*, and landed on the right bank of the river *Kiang*; as he passed onwards to *Pi-ling*, he went to pay a visit to *Thang*, who was the President of Sacrifices, and begged permission to examine carefully and leisurely an ancient porcelain tripod of



Fig. 651. SAUCER DISH (*Ch'ing* Dynasty).

Ting, which formed one of the treasures of his cabinet. With his hand he obtained the exact measurement; he then took an impression of the veins of the tripod by means of a paper which he hid in his sleeve, and returned immediately to *King-te-chen*. Six months after he came and paid a second visit to Signor *Thang*. He drew from his pocket a porcelain tripod, and thus addressed him: "Your Excellence possesses a tripod perfume vase in the white porcelain of *Ting*, I also have a similar vase." *Thang* was struck dumb with astonishment, he compared it with the ancient tripod which he religiously preserved, and could not

detect a hair's difference between them. He then applied the foot and cover of his own vase to the counterfeit, but they fitted with wonderful precision. Thang then asked him where he had procured this remarkable piece. "Some time since," said *Cheou*, "having requested permission to examine your tripod at leisure, I took with my hand all its dimensions. I protest to you that it is an imitation of yours, I do not desire to impose upon you." The false tripod was bought at a high price, and the amateurs of the sixteenth and seventeenth centuries (*Cheou* lived about 1567 to 1619) did not hesitate to pay a thousand ounces of silver (£300) for one of the works of this celebrated potter.

The different kinds of Chinese pottery and porcelain, manufactured under the various dynasties were as follows :

HAN DYNASTY, 206 B.C. to 220 A.D. It was the practice of the Chinese to bury with their dead models of utensils and other articles such as had been used in life.

These objects are mostly unglazed and appear to have been made on the wheel, while many bear painted designs. Other specimens are glazed, the ware being of a red quality. Han pottery was decorated by moulded and applied ornaments and reliefs, many of the designs being influenced by bronzes of the same period.

Examples in the V. and A. Museum.

Fig. 624. Model of a cooking stove, unglazed grey earthenware.

Fig. 625. Figure of a dog, red earthenware, covered with a green glaze.

T'ANG DYNASTY, 618 A.D. to 906 A.D. The T'ang grave wares are of a white or pale buff material varying to stoneware or porcelain. They are often unglazed and decorated with designs in unfired colours.

The decoration of T'ang wares consisted of moulded designs and reliefs much in the same fashion as in the Han

period, while those made on the wheel are finely proportioned. The more elaborate examples are decorated with finely drawn designs, incised and filled in with colour.

It is probable that the porcelain of this period was chiefly celadon green and white.

Examples in the V. and A. Museum.

Fig. 626. Equestrian statuette of buff coloured earthenware with traces of painting, mostly unglazed.

Fig. 627. Statuettes of three women, cream coloured earthenware, with traces of painting.

Fig. 628. Statuette of cream coloured earthenware.

SUNG DYNASTY, 960 A.D. to 1279 A.D. The potter's art during this period flourished exceedingly, and numerous potteries were scattered over China.

The Sung wares are mostly porcellanous, with a thick glaze. The decoration moulded or applied reliefs, carved or incised and visible through the glaze.

The principal Sung wares are the Ju, Kuan, Ko, Chün, Lungchuan and Ting. Many of these wares being made primarily for the use of the Court.

Ting ware is one of the most important of these wares. It appears to have existed in the T'ang dynasty, but it did not attain high repute until it was encouraged by the Sung emperors. The finer Ting ware has a whitish body, resembling porcelain, the glaze being usually ivory white.

Examples in the V. and A. Museum.

Fig. 629. Funeral vase, with applied decoration moulded in relief.

Fig. 630. Vase, cream coloured earthenware, with incised decoration.

Fig. 631. Bulb-bowl, Chün ware, with "transmutation" glaze on the outside, with variegated colouring. The inside is covered with a greyish-lavender glaze. Marked under the base with the numeral ch'i (y) incised before firing.

This is a specimen of one of the rarest of early Chinese wares.

YÜAN DYNASTY, 1280 A.D. to 1367 A.D. This dynasty may be regarded as an extension of the Sung dynasty.

KING-TE-CHEN PORCELAIN

MING DYNASTY, 1368 A.D. to 1644 A.D. A porcelain factory was built in 1369 to supply the Imperial demands, at King-te-chen, a large town standing on the Ch'ang river. The district was well supplied with materials required for porcelain manufacture, and it rapidly became the centre of the ceramic industry in China.

The early Ming porcelain is of fine grain with a thick glaze. The finer wares show great skill and careful finish and were decorated in three and five colours. Gilding was also used at all periods.

Another feature of the Ming porcelain is the use of various coloured glazes, these being kept apart by raised outlines of the ornament; single-colour glazes were also freely used.

Examples in the V. and A. Museum.

Fig. 632. Vase, stoneware, with two bodies, the external one pierced with bold scroll foliage; tapering neck; celadon-green glaze.

Fig. 633. Vase, stoneware, with a celadon crackle glaze.

Fig. 634. Dish, stoneware, with incised ornament; celadon-green glaze.

Fig. 635. Wine-pot, blue and white porcelain, mounted in silver-gilt. London hall mark, 1585-6.

Fig. 636. Ridge-tile, red earthenware, in the form of an equestrian figure.

Fig. 637. Vase, porcelain, covered with polychrome decoration, with a cover of Persian brass work, pierced and chased; seventeenth century.

Fig. 638. Vase, porcelain, with decorations in raised outline filled in with turquoise-blue and white on a mottled dark-blue ground.

See also coloured illustration of a vase with decoration outlined in relief and filled in with coloured glazes on a dark blue ground. In the Salting Collection, V. and A. Museum.

The reigns in this dynasty were as follows:—

Hung Wu, 1368-98.	Chia Ching, 1522-66.
Yung Lo, 1403-24.	Lung Ch'ing, 1567-72.
Hsüan Tê, 1426-35.	Wan Li, 1573-1619.
Ch'êng Hua, 1465-87.	T'ien Ch'i, 1621-27.
Hung Chih, 1488-1505.	Ch'ung Chên, 1628-43.
Chêng Tê, 1506-21.	

CH'ING DYNASTY (1644-1912). The Manchurian dynasty, which took the name of Ch'ing, paid little attention to the porcelain factories at the commencement of their rule, but later the emperors became patrons of the arts, and under K'ang Hsi, the second emperor of this dynasty, the ceramic art attained great brilliance.

The processes used by the Ch'ing potters were much the same as in the Ming dynasty.

K'ANG HSI PERIOD (1662-1722). Generally the K'ang Hsi porcelains are distinguished by fine flowing lines and by decoration which will be found to carry on the best Ming traditions.

The most important groups are commonly described as *famille verte*, because of the greens in the colour scheme, panel decoration taking a prominent place.

The black-ground porcelain is known as *famille noir*, and it is regarded as one of the greatest productions of Chinese pottery, the decoration consisting chiefly of blossoming fruit-trees and flowers.

Mention must be made of the famous *sang-de-bœuf* glaze, a glowing copper-red, this being followed by the "powder-blue."

The blue and white porcelain of this period attained a technical and decorative superiority over all other wares of its kind, the colouring, the native cobalt being used, and the glaze being of the finest, while the designs are innumerable.

Examples in the V. and A. Museum of the K'ang Hsi period.

Fig. 639. Vase, porcelain, painted with flowers of the four seasons, on black and green grounds. (*Famille verte.*)

Fig. 640. Vase, porcelain, black ground, painted with branches of plum and cherry-blossom. (*Famille noir.*)

Fig. 641. Ewer, porcelain, painted with flowers and symbols and mounted with contemporary gilt copper work, probably Augsburg.

Fig. 642. Bottle, powder-blue porcelain, painted in blue within white panels.

Fig. 643. Jar and cover, porcelain, painted with plum-blossom in white on a blue ground.

Fig. 644. Vase, porcelain, painted in blue on white panels with landscapes, etc.; the rest of the surface with chrysanthemums in white on a blue ground.

Fig. 645. Figure of white porcelain ("*blanc de chine*"). The goddess Kuan-yin. Signed I Mo-tzū. Made at Tê-hua in Fu-Chien province.

Fig. 646. Bottle, brown glaze derived from iron, with decoration painted under the glaze in cobalt blue.

Fig. 647. Lantern, eggshell porcelain, painted in enamel colours with flowers and birds, within floral borders.

Figs. 648, 649 and 650. Plates, eggshell porcelain, painted with birds, etc.

Fig. 651. Saucer-dish, decorated for the European market with a copy of an engraving, "The Discovery of Moses by Pharaoh's Daughter."

Other emperors under the Ch'ing dynasty were as follows:

Yung Chêng, 1723-35.

Ch'ien Lung, 1736-95.

Chia Ch'ing, 1796-1820.

COREA

The peninsula of Corea stretches from northern China towards the most southern island of the Japanese group, and forms a natural link between the two countries, so that it is not

surprising to find a similarity both in form and make of the wares of those countries and reflecting some of their burial customs.

The earliest of the Corean wares is that of the Silla period, probably made from the first century to 918 A.D. It was made on the wheel and varies from soft pottery to hard stoneware.

Then commenced the most flourishing period of Corean art, under the Kōrai dynasty (918-1392).



Fig. 652. VASE.

These examples were excavated from tombs in the neighbourhood of Songdo and were probably made there.

The decoration consisted of incised and moulded designs; also inlaid designs in black and white clays, generally known by the term "*mishima*."

But the majority of the wares from the graves of this dynasty are known from the colour of its glaze as "celadon." This is often decorated with painting in white and brown clays under the glaze.

The Yi dynasty followed that of Kōrai, and lasted from 1392 to 1910.

The pottery of this period has not the distinction of the Kōrai ware.

At the end of the sixteenth century the Japanese invasion ruined what prosperity was left to Corea, and the pottery industry was left to decay.



Fig. 653. WINE-POT.

Examples in the V. and A. Museum.

Fig. 652. Vase, grey earthenware; Kōrai dynasty.

Fig. 653. Wine pot and cover, eight-lobed, each lobe painted under the glaze in brown, with a spray of foliage.

JAPAN

THE Portuguese traded with Japan as early as the year 1534; but in consequence of their attempts to convert the inhabitants to Christianity, their intrigues and secret conspiracies against the Government, and last, not least, their interference with the decoration of the porcelain by painting upon it (or rather by inducing their proselytes so to do) sacred subjects, such as legends of saints, etc., they were eventually expelled the country in 1641, and some forty thousand of their Christian converts were proscribed and massacred.

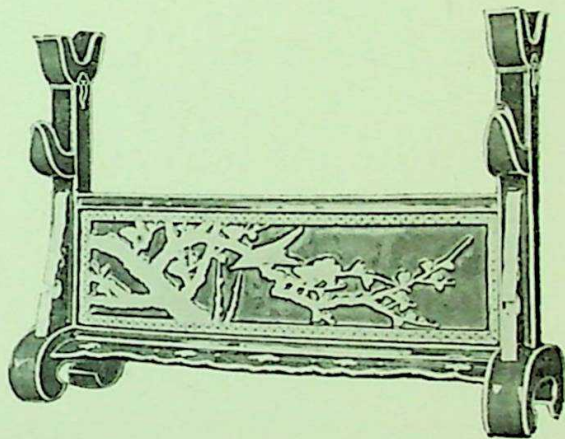


Fig. 654. SWORD RACK

The Dutch afterwards succeeded in obtaining the confidence of the Japanese, and founded a monopoly of the trade with them; they derived from that source a most lucrative branch of commerce, exporting porcelain to all parts of Europe, for more than two centuries, to the exclusion of every other European power.

Information as to the origin of making porcelain in Japan is very scanty. Dr. Hoffmann, of Leyden, published a history of the principal porcelain manufactories in 1799, which is appended to M. Stanislas Julien's account of those of China: it was a translation from a Japanese work. He says it was to a colony of Koræans established in the province of Omi, in the island of Nippon, in the year 27 B.C., that the introduction of this art was attributed. About the same epoch there lived in the province of Idsumi, situated like that of Omi in the island of Nippon, a man named *Nomino Sukuné*, who made in pottery and porcelain vases



Fig. 655. FIGURE OF AN OLD WOMAN.

and notably figures of the size of life, to substitute for slaves, which it had been previously the custom to bury with their masters. *Nomino* received as a recompense authorisation to take the name of *Fazi*, in the Koræan language *Patzi*, artist-workman.

Under *Sei-wa* (859-876 A.D.) the number of *fabriques* increased considerably.

Under *Syun-tok* (1211-1221), a Japanese potter named *Katosiro-uye-mon* commenced the making of small vases in which to preserve tea, but for want of a better process he placed them in the kiln on their orifices, which consequently appeared as if they had been used, and the vases were little cared for. Desirous of improving himself in the art, *Katosiro*, accompanied by a Bonze or Buddhist monk, visited China in 1211, with orders

JAPAN



Fig. 656. VASE.

from his Government to make himself acquainted with all the secret processes of the manufacture, which was at that time brought to so great perfection there.

On his return, he made such important improvements in the composition and decoration of porcelain that henceforth it became superior in many instances to the Chinese, especially in the manufacture of the best specimens, upon which much time



Fig. 657. FIGURE OF FUKUROKUJI.

and labour were bestowed. The porcelain of Japan is very much like that of China, but the colours are more brilliant on the fine pieces; it has a better finish, and the designs are more of the European character, the flowers and birds being more natural, and the ky-lins, dragons, and other monsters less hideous; the paste is of better quality and a purer white, especially in the seventeenth and eighteenth centuries.

Perhaps the most beautiful of all the porcelain made in Japan is the *egg shell*, so called because it is extremely thin and translucent, yet so compact that it can be formed into large vases, as well as plates and bowls or cups.

The small cups without saucers, which are usually placed upon *présentoirs* of lac, are seldom painted on the exterior, but within is frequently found a fillet of gold; and slight sketches in

blue or gold indicating the outline of a mountain, then the sun, and clouds, and a line of birds taking flight, or sometimes animals all in outline. On other pieces are birds, flowers and animals delicately painted in colours.

The art has been continued to the present day; those beautiful and extremely delicate cups and saucers, thin as paper, are



Fig. 658. SAKÉ CUP AND STAND.

frequently seen covered on the outside with a casing of bamboo threads woven together; the larger basins and covers are also made of equally thin porcelain.

All these are produced now, as they were in ancient times, at Imari, in the province of Hizen. It is not in the village itself that these manufactories are established, but as many as twenty-four or twenty-five are situated near the mountain of *Idsumi*-

JAPAN



Fig. 659. JAR.

JAPAN



Fig. 660. FLOWER VASE.



Fig. 661. VASE.



Fig. 662. VASE.



Fig. 663. CANDLESTICK.

yama, whence the kaolin is obtained of which the vessels are made. Dr. Hoffmann enumerates twenty-five of these *fabriques* which were celebrated in the eighteenth century, all being in the island of *Kiu-shiu*.

Crackle china was made in Japan as well as in China from a very early period, and was frequently painted with flowers, landscapes and birds. An early writer says: "The ancient crackle vessels are much esteemed in Japan. To obtain a veritable crackle vase, amateurs do not hesitate to give a thousand



Fig. 664. BOWL.



Fig. 665. FLASK.

ounces of silver (£300). It is not known under what dynasty they commenced to fabricate the crackle perfume vases; under the foot of some there is a bright iron nail which never rusts."

On Japanese porcelain the dates are marked less frequently than on the Chinese, but the Japanese *nengo*, which, like the Chinese *nien-hao*, is an arbitrary name given to the reign or a portion of the reign of an emperor; but, on the other hand, the names of places at which the wares were made, are often found. The most common mark, however, on Japanese ware is the name of the potter, owing, doubtless, to the individual character given by the Japanese workman to his productions, and to the small size of the factory at which they were made; for in Japan num-

berless small factories existed, each carried on by a single potter and his own family, and he naturally was proud to add his name as a guarantee of its origin.

At the International Exhibition held at Philadelphia in 1876, the Japanese authorities showed an interesting collection of the older Japanese ceramic wares, obtained from the various parts of the Japanese empire, and at the same time a report was prepared to accompany and illustrate the specimens. This collection ultimately became the property of the South Kensington, now Victoria and Albert, Museum; and the report with a cata-



Fig. 666. INCENSE BURNER.

logue of the pottery was translated by the late Sir Augustus W. Franks, K.C.B., with the assistance of two Japanese friends, and prefaced by a valuable introduction. It states that "the ceramic wares of Japan exhibit great differences in their composition, texture and appearance, but may be roughly classed under three principal heads: 1. common pottery and stoneware, generally ornamented simply by scoring and glazing the surface; 2. a cream-coloured *faïence*, with a glaze, often crackled and delicately painted in colours; 3. hard porcelain."

"To the first of these classes belong the wares of Bizen,

old Seto, Shigaraki, and other small fabrics, including the Raku wares. The principal factories of the second class are Awata, Satsuma, and the recent imitations of the latter at Ôta and elsewhere. Among the porcelain, the coarsest is that made at Kutani, but the most celebrated fabrics are in the province of Hizen, at Seto in Owari, and Kiyomidzu near Kiôto."

Examples in the V. and A. Museum.

Fig. 654. Sword rack, blue and white porcelain, with branches of the prunus and birds in relief; made at Seto, in the province of Owari; about 1820; length, $18\frac{1}{2}$ inches.

Fig. 655. Figure, an old woman seated on the ground, looking downwards, with an expression of terror; white pipeclay, richly painted in body colours; the bottom is stamped with a seal; made by Kozawa Benshi in Tokyo; 1875; height, $3\frac{3}{4}$ inches.

Fig. 656. Jar with cover, porcelain, with decoration of female figures and flowers, executed in rich colours and gold, in variously shaped compartments; the cover has been strengthened and mounted with gilt and silvered metal; made at Arita, in the province of Hizen; about 1690; height, 2 feet $10\frac{1}{2}$ inches.

Fig. 657. Figure, Fukurokuji, the god of longevity, seated on the ground, holding in his left hand a fan; yellow ware, glazed in various colours; made by Kitsuko of the city of Osaka; 1860; height, $5\frac{3}{8}$ inches.

Fig. 658. Saké cup and stand, porcelain, with gold ornament on red ground; the inside of the cup painted in blue and red; blue marks are painted on the bottom; specimen of "Yeiraku Kinrante" ware, made by the tenth "Yeiraku Zengoro" at Kiôto; about 1810; diameters, $2\frac{1}{8}$ inches and $5\frac{5}{8}$ inches.

Fig. 659. Jar with cover, stoneware, the surface wrought in basket pattern, profusely painted and gilt with creeping and other flowers; on the shoulders are embossed medallions with the Imperial *Kiri* crest; the cover is surmounted by two dogs or lions; Ôta ware, made in imitation of old Satsuma; 1869; height, 2 feet 6 inches.

Fig. 660. Flower vase, creamy ware, with white crackled glaze painted in enamel colours with birds and flowers; handles

in the form of elephants' heads; made by Kashiu Sanpei, in the island of Awaji; about 1875; height, $7\frac{5}{8}$ inches.

Fig. 661. Vase, biscuit porcelain, marbled with brown, painted with flowers and quails in enamel colours; a mark is impressed at the bottom; specimen of "Isé Banko" ware, made in the province of Isé; about 1875; height, $12\frac{3}{8}$ inches.

Fig. 662. Vase, porcelain, with impressed ornament; the interspaces coloured purple, the whole covered with a crackled glaze which is mottled light brown in places; a seal is stamped on the bottom; specimen of "Kishiu" ware, made at Wakayama, in the province of Kii; about 1800; height, $15\frac{3}{8}$ inches.

Fig. 663. Candlestick, porcelain, painted in blue with landscapes and other ornamental details; "Tozan" ware, made at Himeji, in the province of Harima; blue mark painted at bottom; about 1820; height, $14\frac{5}{8}$ inches.

Fig. 664. Bowl, modern Satsuma ware.

Fig. 665. Flask, modern Satsuma ware.

Fig. 666. Incense burner, porcelain, the body embossed and painted with the figures of a man and a dragon, trees and clouds, and Japanese characters or symbols; the body surmounted by a seated figure celadon glazed; "Imari" ware, made at Okawaji, in the province of Hizen; about 1770; height, $7\frac{1}{8}$ inches.

PERSIA, SYRIA AND TURKEY

PERSIA

SILICEOUS-GLAZED wares were produced in Persia at a very early period, and Mr. C. Drury E. Fortnum, in his "Historical Treatise on Majolica," stated that the decoration by means of metallic lustre was practised in that country in the course of the thirteenth century, if not long before. Glass-glazed bricks, tiles, and other wares, were made in Babylon at a remote period (see Fig. 1), as well as in Assyria and Egypt; and it is probable that the art of their manufacture spread into the surrounding countries.



Fig. 667. TILE.



Fig. 668. TILE.

The Persian ware is principally decorated with blue and black. The lustres are a rich orange gold, a dark copper colour, and a brass lustre. The patterns upon the tiles and vases are similar, and consist of elegant arabesques, foliage, and ornamented flowers, more or less in imitation of nature. Among these are the tulip, the Indian pink, the rose, and other flowers.

The tulip in Persia is the emblem of Affection, which is thus symbolised at the present day. The bowls and vases are sometimes ornamented with fabulous birds, gazelles, antelopes and hares, mixed with scrolls and foliage. The forms include hemispherical and cylindrical cups, vases, and bowls on conical feet; common forms are a bottle with a very long neck, probably used to hold wine, and ewers and basins, the former like a bottle with handle and long spout, used especially for ablutions, the latter with a pierced cover. The tiles being mostly made to cover



Fig. 669. WALL TILE.

walls, make continuous arabesques when placed side by side. Chardin says of them, "In truth, nothing can be seen more lively or more brilliant than this sort of work, nor of equally fine design."

The Persian fayence was probably the same as the Gombroon ware, which was shipped by the English East India Company from a port of that name in the Persian Gulf, where they formed their first establishment, about the year 1600, and whence the great bulk of Chinese porcelain was exported.

It has long been a *vexata quæstio* whether porcelain was

PERSIA



Fig. 670. WALL TILE.

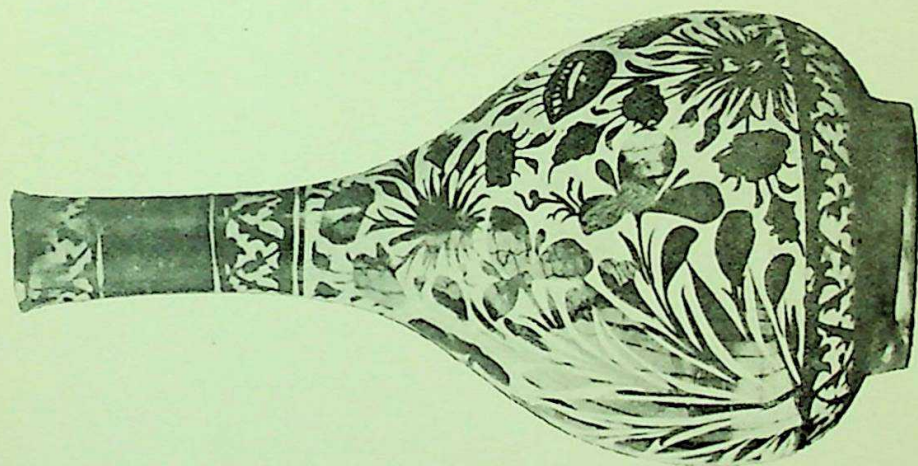


Fig. 671. WATER BOTTLE.

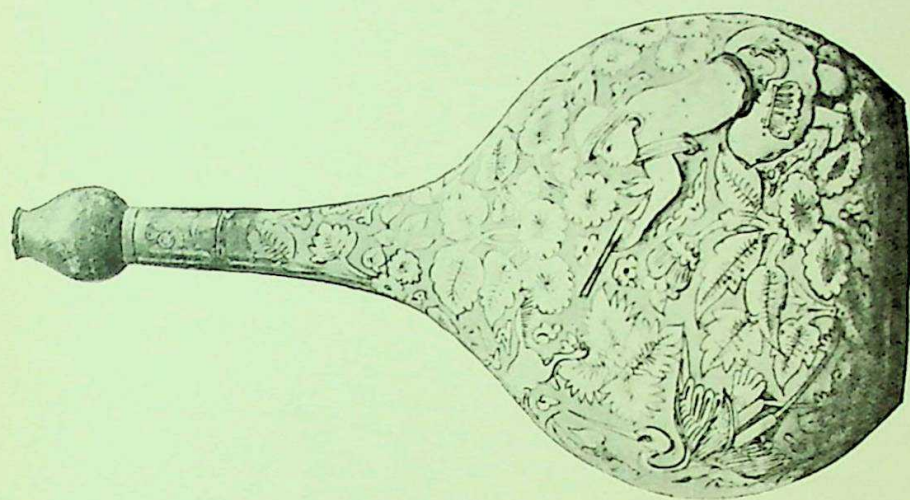


Fig. 672. WATER BOTTLE.

PERSIA

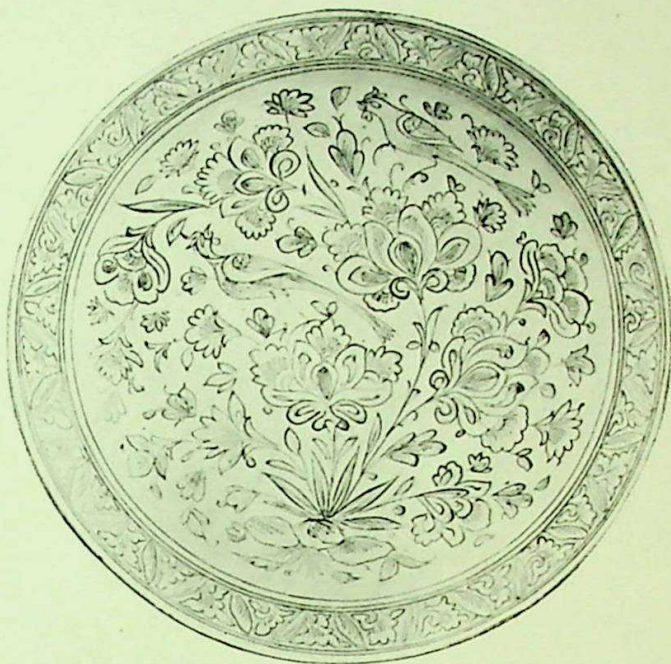


Fig. 673. DISH FOR RICE.

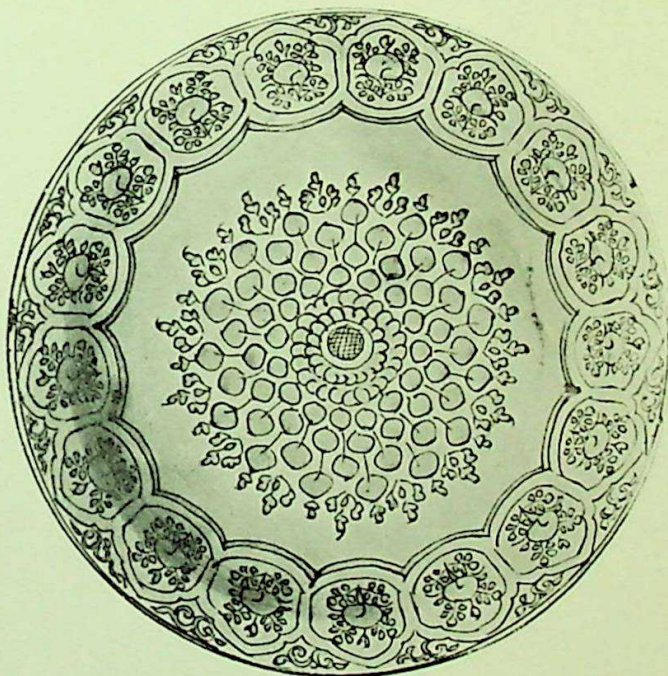


Fig. 674. DISH FOR RICE.



PERSIA

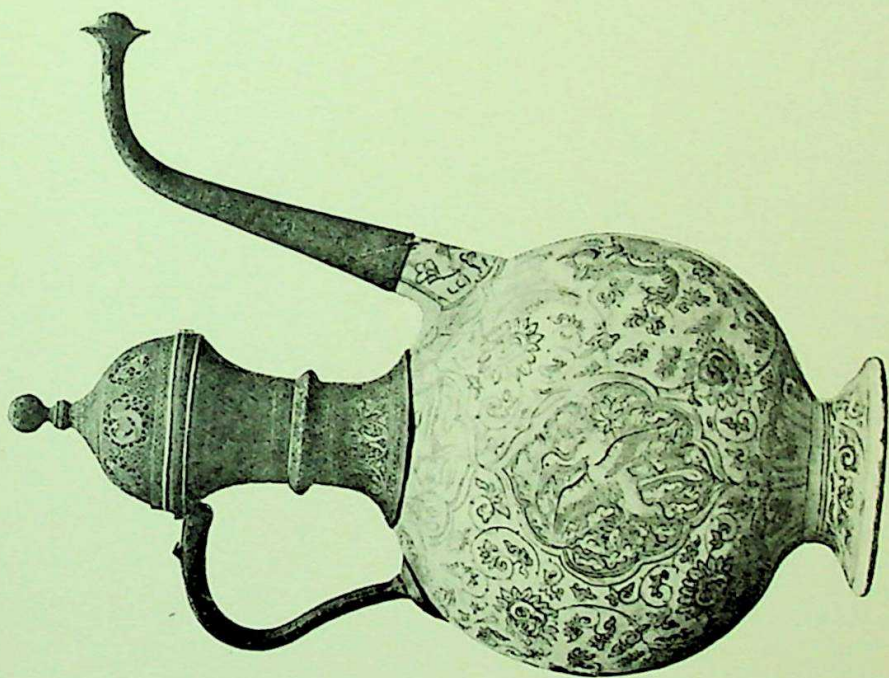


Fig. 675. ROSE-WATER SPRINKLER.

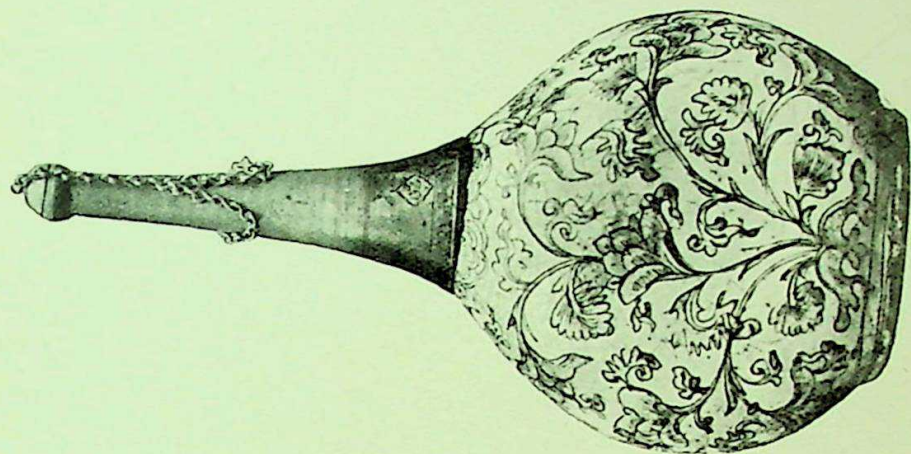


Fig. 676. ROSE-WATER SPRINKLER.

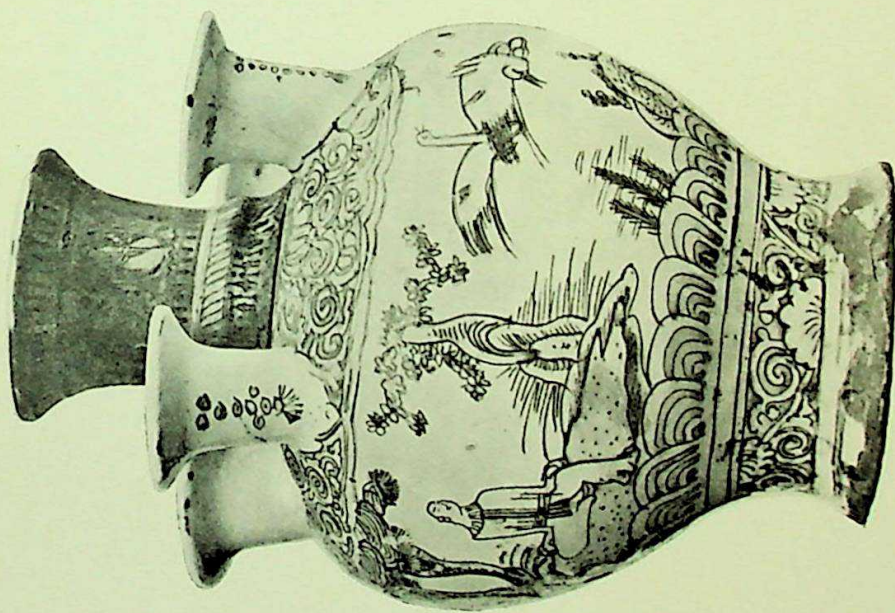


Fig. 677. Flower Vase.

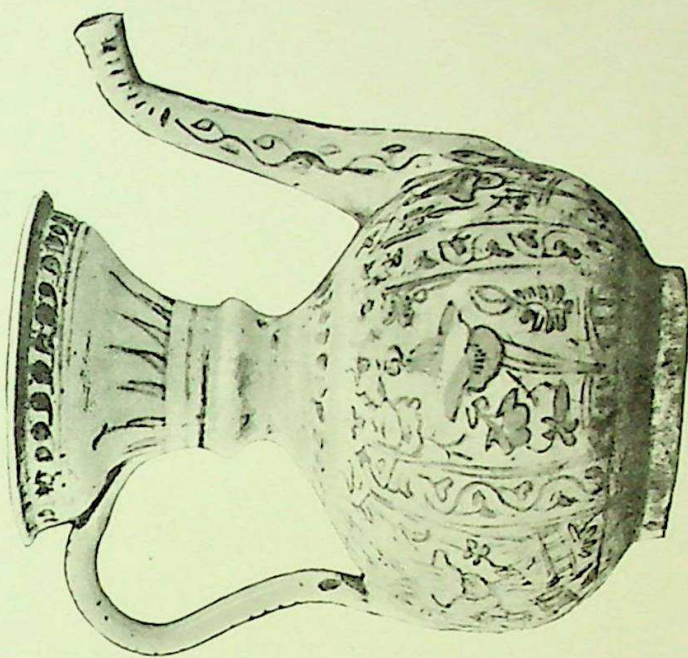


Fig. 678. EWER.

ever made in Persia; some say the idea is altogether chimerical, but M. Jacquemart endeavours to prove that both hard and soft porcelain were made at Iran, and has devoted three or four long chapters to the support of his theory ("Les Merveilles de la Céramique").

The nearest approach to porcelain in Persian ware is a sort of siliceous frit or fine stoneware, which possesses a very slight degree of translucency, but is not true porcelain, composed of kaolin and petuntse like the Chinese. Small creamy white basins, with the sides pierced with slashes and filled with translucent glazes, are semi-translucent and have the appearance of porcelain.

Examples in the V. and A. Museum.

Fig. 667. Wall tile, glazed earthenware, moulded in relief, representing a man on horseback.

Fig. 668. Wall tile, glazed earthenware, moulded in relief with a floriated pattern.

Fig. 669. Wall tile, glazed earthenware, with raised Naskh inscription from the Koran, and the figure of a doorway, in which a lamp is suspended: lusted and diapered ground; dated A.H. 667 (A.D. 1269).

Fig. 670. Wall tile, glazed and lusted earthenware, moulded in relief with a representation of Varanes V in the act of showing his skill to his wife; from an old castle in Mazanderan; thirteenth century.

Fig. 671. Water bottle, pear shape, with long neck and flower decoration in metallic lustre; fifteenth or sixteenth century.

Fig. 672. Water bottle, glazed earthenware, "*faïence fine*," with flattened sides and long neck: flowers and sporting scenes in blue and in relief; sixteenth century.

Fig. 673. Dish for rice, painted with flowers and birds in blue.

Fig. 674. Dish for rice, painted with a flower pattern in blue.

Fig. 675. Rose water sprinkler, painted with flowers, storks and animals in blue; engraved brass handle, neck and lid.

Fig. 676. Rose water sprinkler, painted with flowers in blue; the neck cased with brass, with brass cap and chain.

Fig. 677. Flower vase, mounted with chased brass; landscapes and birds, with figures, in blue, in imitation of Chinese decoration; sixteenth or seventeenth century.

Fig. 678. Ewer, with blue decoration; nineteenth century.

SYRIA AND TURKEY

Dr. Fortnum was of opinion that what is generally known as DAMASCUS ware was probably made not only in that city but at Constantinople, Broussa, and all the principal sites of manufacturing industry throughout Syria and Asia Minor. It is distinguished by the great brilliancy of its enamel colours, the principal of which are a deep lapis-lazuli blue, turquoise, a vivid emerald green, a brilliant red purple, orange or buff, olive green and black. The pieces consist principally of circular dishes, jugs with long cylindrical necks and globular bodies, flasks, etc., and the best specimens were probably produced during the first half of the sixteenth century.



Fig. 679. PLATE.

Remains of potteries are stated to have been found at Lindus on the Island of Rhodes, and at one period all the ware of Asia Minor was attributed to those works and was called Rhodian. The pottery actually manufactured there appears, however, to have been of a somewhat coarser character than that made at Damascus and elsewhere. Richly painted tiles with diapering and conventional floral patterns under a vitreous glaze were used largely for the decoration of palaces, mosques and tombs throughout Asia Minor and Syria; these tiles are also to be found at Constantinople.

TURKISH

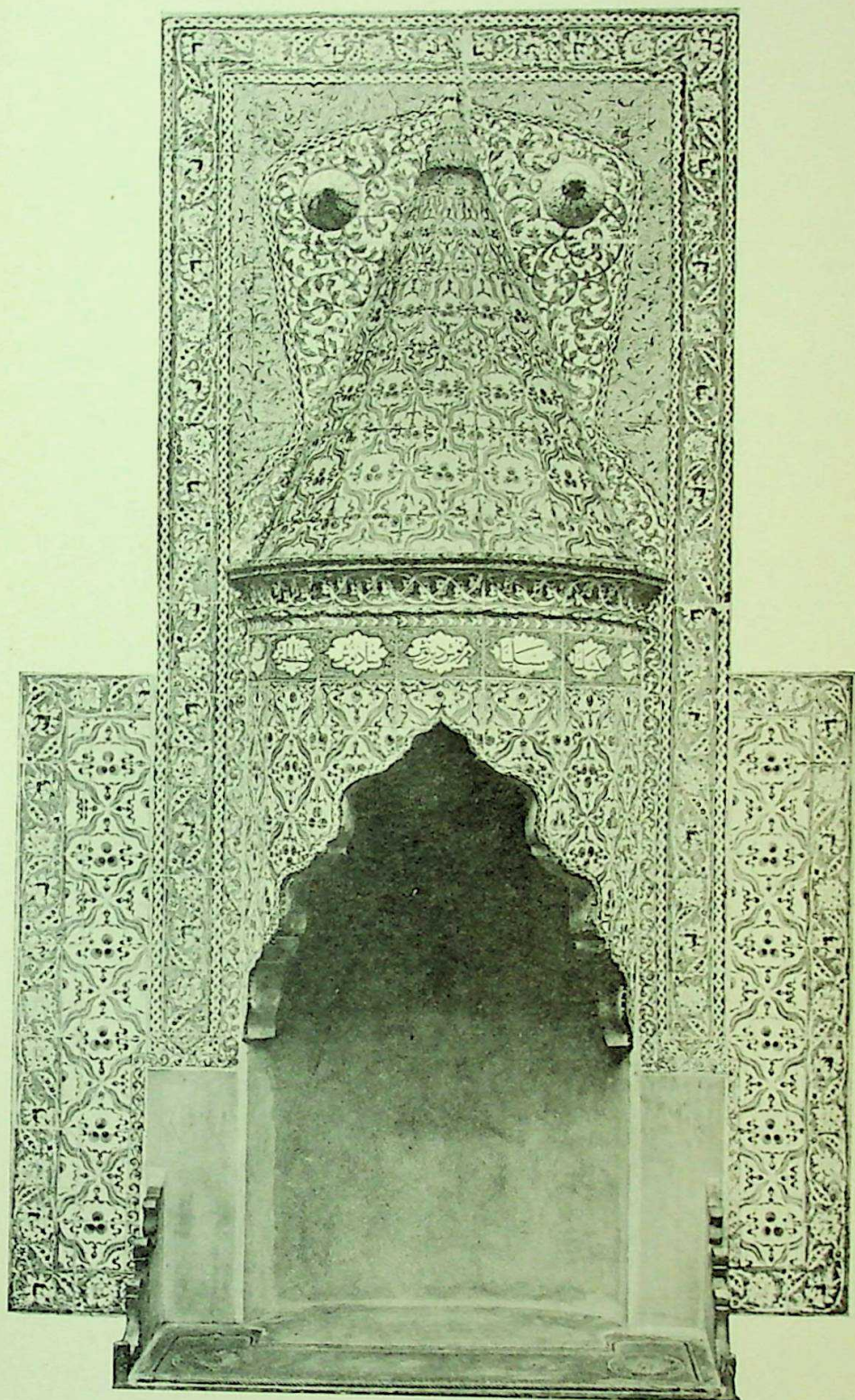


Fig. 680. CHIMNEY-PIECE.

RHODIAN

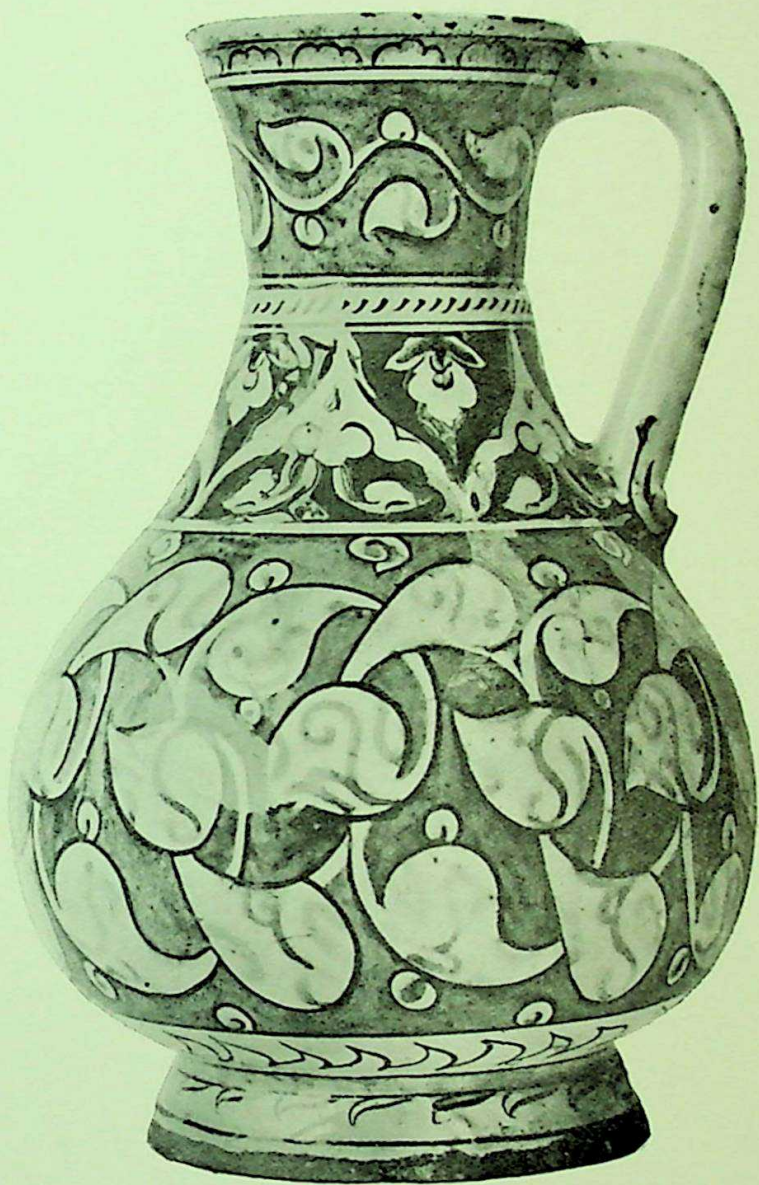


Fig. 681. EWER.

DAMASCUS



Fig. 682. Dish.



Fig. 683. PLATE.

Examples in the V. and A. Museum.

Fig. 679. Damascus plate, painted in colours.

Fig. 680. Turkish chimney-piece of coloured enamel tiles, consisting of a pyramidal hood with wavy arch beneath, surrounded by a setting enclosed within a border; from the palace of Fuyad Pasha, at Constantinople, burnt in the great fire of 1857; dated A.H. 1143 (A.D. 1731).

Fig. 681. Rhodian ewer, arabesque scrolls in green, blue and orange.

Fig. 682. Damascus dish, painted in colours; sixteenth or seventeenth century.

Fig. 683. Rhodian plate, painted with red roses and scrolls of dark blue foliage.

AMERICA

THE earthenware vessels made by the aborigines in the Western hemisphere were very crude, and similar to those made in the East, the only decoration consisting of incised lines scratched on the clay. They were moulded by hand from coarse clay intermixed with sand and broken shells; being imperfectly baked, they were consequently of an extremely pliable nature and were easily broken. From early times, however, the potters' art exercised to a considerable extent the inventive faculty of the Incas in Peru. Ancient pottery is found there buried with the dead in great profusion. The shapes are remarkable for their elegance with a certain severity of style. Birds, mammals, reptiles, as well as shells and fruits, were imitated and grotesque human heads were produced.



Fig. 684. BOWL.

When the West Indies or Caribbean Islands were discovered the inhabitants, called by some writers Tainos, belonged to the later stone age period, but their keramics had reached a higher development than those of the polished stone age of the old world. They had probably come from Guiana on the southern continent of America, and broadly speaking the Greater Antilles were occupied by Arawâks, a peaceful tribe and the

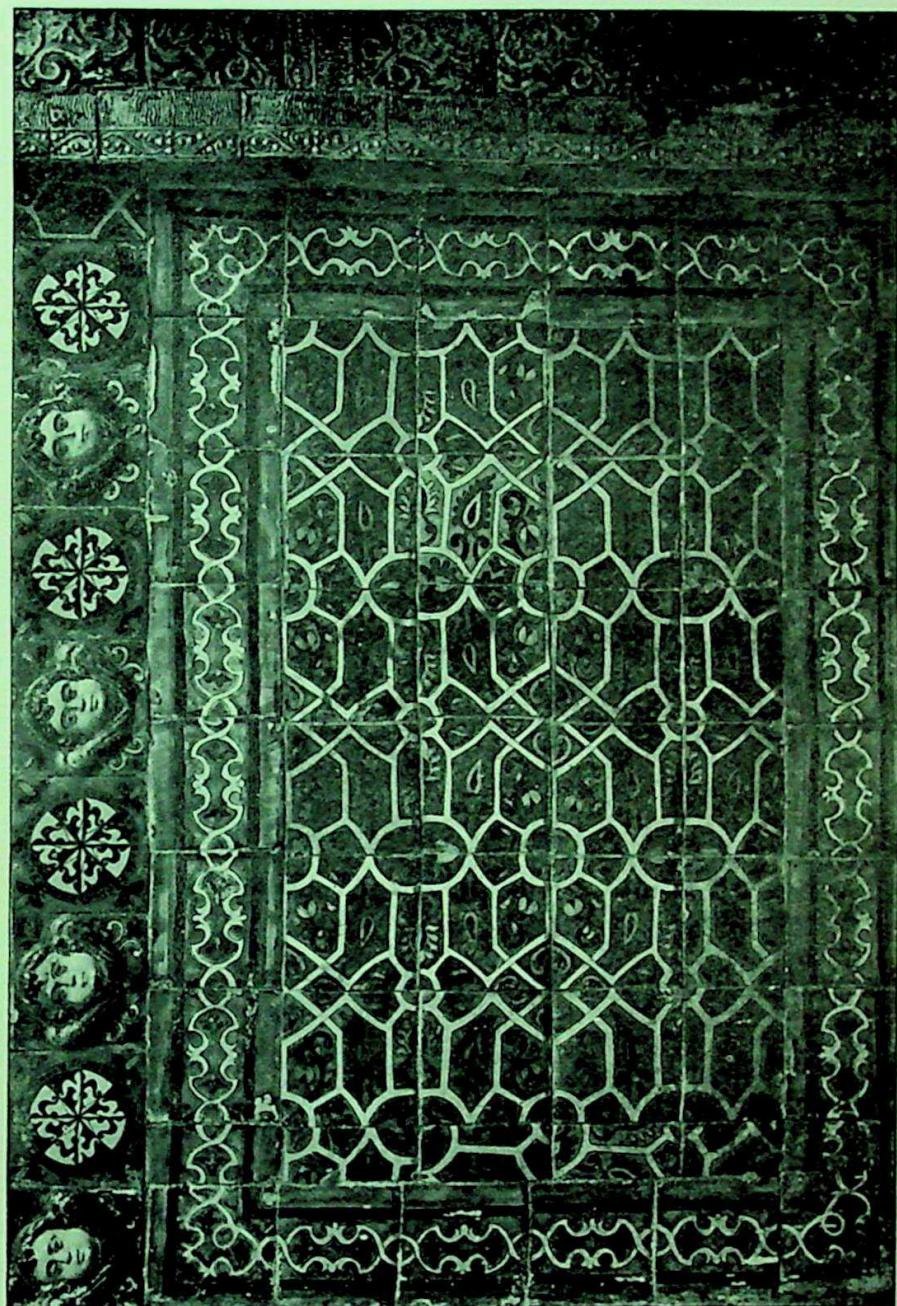


Fig. 685. A SECTION OF A TILE-DADO.

MEXICO



Fig. 686. BOWL.

Lesser Antilles by the Caribs, a more warlike people, but there are evidences of prehistoric inhabitants. The pottery in the main is of the same general type from Trinidad to Cuba. With the exception of pieces found in caves, the majority of the pottery collected comes from kitchen-middens and is of necessity in a fragmentary condition. It is as a rule coarse, usually unpainted and crudely made, though in some cases the surface has been rendered smoother by rubbing; some vessels were formed by coils of clay rubbed together. The principal vessels found are bowls, oval in form with edges turning inwards and with rounded bases; in some cases suggesting the shell of a turtle (see Fig. 684). These were used sometimes for the reception of the heads of the deceased chiefs (*caciques*) which are found in caves; others for the holding of food, and pestles for the rubbing of grain, and baking slats, used for baking their cassava bread. Decoration takes the form of incised lines or bands of clay added to the vessel before firing, or figures in relief. Figures in imitation of the human form or of birds or beasts and reptiles appear on the handles of their bowls either added, or a prolongation of the ends and the heads of the pestles; in the latter case usually human in form, but they are all fantastic in treatment.

From an early date the natives of Mexico are known to have been expert potters, and the old Spanish chroniclers frequently refer to the marvellous creations in clay, which abounded in that country at the time of its conquest. The natives, or Aztecs, made their utensils for daily use in clay, and from the same material they fashioned their cinerary urns, household idols, ornamental vases and musical instruments. Some of the more pretentious objects were elaborately modelled, and many of them profusely coloured. The descendants of the Aztec artificers inherited the art of pottery making, but the work of these Indians was influenced by the Spanish potters, who came from Talavera in the sixteenth century, and by the large quantity of Chinese porcelain, imported into Mexico in the following century. The illustration (Fig. 685) of a section of a tile dado in the Chapel of the Rosary, Church of Santo Domingo, Puebla, distinctly shows Moorish in-

fluence. La Puebla de Los Angelos, as the town was formerly called, was founded by the Spaniards in 1532, and the church was built in 1690.

The large bowl (Fig. 686) was made about 1660, and is in the Pennsylvania Museum, Philadelphia. It shows the Chinese influence throughout the entire exterior and interior decoration. A Chinaman, with a raised umbrella, is mounted on a horse, two



Fig. 687. PLATE.

Chinamen are flying a kite, whilst a fourth is also holding an umbrella. The colouring of this fine example of Mexican art is dark blue with brown outlining. The Indian potters did not know how to glaze their ware until they were taught by the Spaniards.

When the white man settled in what is known as New England, the middle and southern Atlantic States, he found that the nomadic tribes in possession of the country had scarcely progressed beyond a state of savagery, and their pottery was of the

coarsest kind, and being very fragile, only a few examples now exist in the museums of the United States.

According to the late Mr. Edwin Atlee Barber, brick making was introduced into the United States a few years after the arrival of the first white settlers, viz., about 1612. Dr. Daniel Coxe, of London, afterwards governor of West New Jersey, was probably the first to make white earthenware. He was one of the proprietors of a manufactory which was started at Burlington, New Jersey, prior to 1685. The following memorandum by him exists amongst the Rawlinson MS. in the Bodleian Library, Oxford. "I have erected a pottery att Burlington for white and



Fig. 688. WATER JUGS.

chiney ware, a great quantity to ye value of 1200 li have been already made and vended in ye country, neighbour colonies and ye Islands of Barbadoes and Jamaica where they are in great request." White earthenware, including tobacco pipes of European design, was also manufactured by the early immigrants into Virginia.

A stoneware factory was started in New York at Potter's Hill near the Fresh-Water Pond, at the back of the old City Hall in or about 1735 by a potter, who came from Germany, and the Dutch settlers in the city are said to have produced a ware equal in quality to that made in the town of Delft.

Terra cotta roofing tiles and slip decorated and sgraffito

earthenware were manufactured in Pennsylvania in the latter half of the eighteenth century by German potters. A sgraffito plate of pleasing design (Fig. 687) is in the Philadelphia Museum. It was made in 1793 and is incised with a man and a woman standing face to face with clasped hands. The attitudes of the figures and their gaudy costumes are suggestive of a wedding ceremony, and the idea is carried out by a German inscrip-

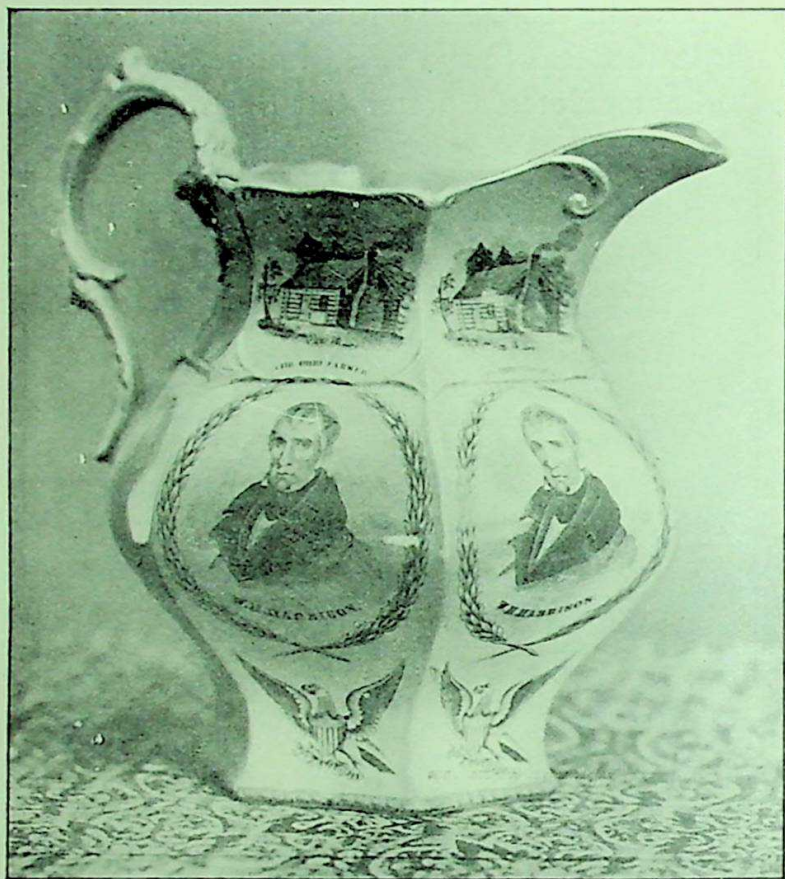


Fig. 689. Jug.

tion which is round the edge of the plate. The translation is: "All beautiful maidens hath God created. They are for the potter, but not for the priests."

China clay, called "Unaker," the produce of the Cherokee Indians was known in America more than two centuries ago, and it was imported to the English porcelain factories at Plymouth, Bristol, Bow and Chelsea, until the discovery of the Cornish clay rendered the importation from America unprofitable.

AMERICA



Fig. 690. VASE.

No attempt, however, was made to manufacture porcelain in America until the first china works were set up in Philadelphia in 1769, but they only existed for a few years. In 1825 William Ellis Turner, joined by Judge Joseph Hemphill, opened a factory for hard porcelain in that city, and some good results were obtained. Large water jugs were made, decorated with designs in relief, coloured and gilt. See illustration (Fig. 688). It was known as the American China Factory and continued in existence until 1838, when the works were closed. The large vase of which an illustration is given (see Fig. 690) was produced by this company in 1835.

Prior to 1840 transfer printing from engraved plates was first applied to pottery by the Jersey City Pottery, and during the exciting campaign of that year or shortly before the election, the Harrison cream coloured ware jug with printed transfer decorations was produced, see illustration (Fig. 689). It is a large octagonal vessel bearing on each of the four front panels black underglaze prints, consisting of an engraving of a log cabin at the top, over the legend, "The Ohio Farmer," a portrait bust of W. H. Harrison in the centre, and the American eagle below.

The first Rockingham ware was made in the United States at East Liverpool, Ohio, by James Bennett in 1839, and parian porcelain was produced at Bennington, Vermont, about 1846.

The Centennial Exhibition of 1876 at Philadelphia gave a great impetus to the ceramic art movement, which has since resulted in a wonderful development of the pottery industry in the United States.

INDEX

Note.—The illustrations will be found under the name of the Factory. It being considered undesirable to overload the index with a further list and other details.

A.

- Aalmis family, 287-8.
 Aaron, potter, 333.
 Abaquesne, Masscot, 196.
 Abbey, Richard, 504.
 Absolon, potter, 521.
 Adams, William, 493.
 Albizzi of Florence, Arms of the, 125.
 Alcora, maiolica, 162.
 ——— porcelain, 377.
 Alex, Johan Christoph, 265.
 Alhambra vase, 150, 158.
 Alphen, Simon von, 262.
 American China Factory, 687.
 ——— pottery and porcelain, 676.
 Amsterdam, pottery, 284.
 ——— porcelain, 446.
 Ancient pottery, 1.
 Andreoli, see Georgio Maestro.
 Angoulême, porcelain, 354.
 Anne de Montmorency, Arms of, 46.
 Ansbach, porcelain, 404.
 Antonibon, Francesco, 328.
 ——— Giovanni Battista, 115, 327-8.
 ——— Pasqual, 115, 325-8.
 Antwerp Chimney-piece from, 274.
 Aprey, pottery, 219.
 Apt, pottery, 181.
 Aranda, Count d', 378.
 Arnheim, see Amsterdam.
 Arnoux, Veuve, 182.
 Arnstadt, pottery, 259.
 Arras, porcelain, 341.
 Artois, porcelain, 358.
 Astbury, John and Thomas, 482-3.
 Augusta, Duchess of Brunswick, Bust of, 419.
 Austria, porcelain, 425.
 Avignon, pottery, 183.
- ## B.
- Babylon, glazed bricks, 6.
 Bacon, John, R.A., 533, 539.
 Baranovka, porcelain, 460.
 Barbin, François, 334.
 Barcella, Io. Stefano, 113.
 Baroni, Giovanni, 115, 328.
 Barr, Martin, 562.
 Barr, Flight and Barr, 562.
 Bassano, maiolica, 115.
 Basso, Laurens, 223.
 Bastenaire-Daudenart, 228-9.
 Batista, Franco Giovanni, 87.
 Baxter, Thomas, 582, 590.
 Bayer, J. C., 372.
 Bayreuth, pottery, 241.
 ——— porcelain, 404.
 Beauvais, pottery, 180.
 Beckmann, O. D., Portrait of, 419.
 Belgium, porcelain, 448.
 Bellarmine, 466, 508.
 Bengraf, potter, 418.
 Bennett, James, 687.
 Bentley, Thomas, 472, 474.
 Berlin, porcelain, 389.
 Bernard, Jean, 174.
 Berthevin, Pierre, 294, 462.
 Bertolini, The brothers, 113-4.
 Bertolucci, Giuseppe, 73.
 Bertrand, Pierre, 215.
 Bettignies, Henri de, 448.
 ——— Maximilien de, 351, 448.
 Beyerlé, Baron, Jean Louis, 223-4, 348.
 Billingsley, William, 558, 568, 570, 582, 589, 591.
 Binns, R. W., 563.
 Black-jacks, 465.
 Blankers, Ariel, 287.
 Blois, pottery, 182.
 Bloor, Richard, 554, 557.
 Boch, The brothers, 289, 452.
 Boileau, potter, 361.
 Boissette, porcelain, 349.
 Bonicelli, Juan Thomas, 375.
 Bono, Andrea di, 77.
 Booth, Enoch, 492.
 Bordeaux, porcelain, 352.
 Borrelly, see Boselli.
 Boselli, Jacques, 142, 213.
 Bossu, Jean, 235.
 Böttcher, Johann Friedrich, 258, 380.
 Boulogne-sur-Mer, porcelain, 341.
 Boumeester, Cornelius, 287.
 Bourdon des Planches, 348, 358.
 Bourg-la-Reine, pottery, 231.
 ——— porcelain 340.
 Boussemart, François, 235, 341.
 Bow, porcelain, 531-40.
 Bowman, Richard, 390.
 Bradwell, pottery, 485.
 Brameld, John and William, 518, 564, 567.
 Brandeis, potter, 284.
 Breslau, pottery, 272.
 Briot, François, 184.
 Bris, George, 224.
 Bristol, pottery, 522, 525.
 ——— porcelain, 577.
 British pottery, 465.
 ——— porcelain, 531.
 Brodel, potter, 318.
 Brown (Caughley), 580.
 Brussels, porcelain, 451.
 Buchwald, J., 260.
 Buen Retiro, porcelain, 309, 375.
 Bunzlau, stoneware, 255.
 Burlington, New Jersey, Factory at, 683.
 Burslem, pottery, 471.
 Burton-on-Trent ware, 568.
 Busch, Baron, 384.
 Butler, Edward, 518.
 Buye, Lords of Manises, Arms of, 161.
- ## C.
- Cadborough, pottery, 525.
 Caen, porcelain, 350.
 Caffaggiolo, maiolica, 98.
 Caffo, Giovanni Antonio, 115.
 Callegari, Filippo Antonio, 73.
 Cambrian pottery, 526, 590.
 Camirus pottery, 18.
 Campani, Ferdinando Maria, 106.

- Campania, vases, 21.
 Campbell, Colin Minton, 587.
 Capo di Monte, porcelain, 304, 309, 375.
 Casali, Antonio, 73.
 Case, Mort and Co., 504.
 Castel Durante, maiolica, 73.
 Castelli, maiolica, 126.
 Castleford, pottery, 518.
 Castor, Roman pottery found at, 33.
 Caughley, porcelain, 580.
 Chaffers, Richard, 503.
 Chamberlain and Co., 563-4.
 Chambrette, Jacques and Gabriel, 216.
 Champion, Richard, 574, 579-80.
 Chanou, M., 235.
 Chantilly, porcelain, 333.
 Chapelet, painter, 231.
 Chapelle, Jacques, 340.
 Charles V, Arms of, 274.
 Charpentier, François, 174.
 Chelsea, porcelain, 540-7.
 Chelsea-Derby porcelain, 551.
 Chicanneau family, 329-30, 355.
 Ch'ing dynasty, 637.
 Chinese porcelain, Decorations of, 624.
 ——— porcelain, inscriptions and marks, 629-30.
 ——— porcelain, Symbols on, 618.
 ——— pottery and porcelain, 597-638.
 Christian, Philip, 504.
 Chün ware, 635.
 Cintra, pottery, 167.
 Cirou, Sicaire, 333.
 Città di Castello, 143.
 Clark, Shaw and Co., 232.
 Clarke, William, 235.
 Clarus, J. F., 395.
 Claude, J., 393.
 Clay, Processes of baking, 3.
 Clerice, Felice, 134.
 Clerissy, A., 212, 214.
 ———, Pierre, 207-8.
 Clignancourt, porcelain, 344.
 Closter Veilsdorf, porcelain, 408.
 Coalbrook Dale, porcelain, 583.
 Coalport, porcelain, 582.
 Cock Pit Hill works, 552, 557.
 Coke, John, 568, 591.
 Cologne, stoneware, 243.
 Conrade, D., and family, 141, 193.
 Cookworthy, William, 573.
 Copeland, William Taylor, 584.
 ——— and Sons, 584.
 Copenhagen, porcelain, 372.
 Corean ware, 638-40.
 Cox, Dr. Daniel, 683.
 Cozzi, Giminiano, 322, 325, 327.
 Craft, Thomas, 532, 535.
 Creil, pottery, 231.
 Cretté, Louis, 451.
 Crown-Derby porcelain, 554-5, 558.
 Crowther and Weatherby, 532.
 Cully, A., 466.
 Custine, Count, 223-4, 348.
 Custode family, 193.
 Cutts, John, 569.
 Cyfflé, Paul Louis, 216, 224, 346-8.
 Czecho-Slovakia pottery, 295.
 ——— porcelain, 434.
- D.
- Dahl, potter, 258.
 Damascus ware, 668.
 Däuber, potter, 445.
 Davenport, John, 494.
 De la Courtille, porcelain, 354.
 Delaressé, Jean, 212.
 Delarive, painter, 440.
 Delemer sisters, 341.
 Delft, pottery, 274-83.
 ——— imitations, 283, 292, 461, 511-2, 530.
 De Moll, 443-4.
 De Morgan pottery, 508.
 Denmark, porcelain, 372.
 Derby, porcelain, 552.
 Deruelle, Pierre, 345.
 Deruta, maiolica, 87.
 Desmarest, D'Aigmont, 350.
 Desmuralle, painter, 228.
 Deutsch, J., 224.
 Dietrich, 383.
 Dill, potter, 354.
 Dillwyn, Lewis Weston, 529, 589.
 Dirmstein, pottery, 261.
 Doccia, porcelain, 304.
 Domelaar, Van, 278.
 Domenigo da Venezia, Zener, 113.
 Don pottery, 517.
 Dorez, Barthélemy, 235, 343.
 Dorotheenthal, pottery, 265.
 Dortu, potter, 440.
 Dresden, pottery, 258.
 ——— porcelain, see Meissen.
 Dryander, L. G., 349.
 Dublin, pottery, 529.
 Dubois family, 348, 359.
 Duesbury, William, 533, 545, 551-2, 557, 588.
 Dunderdale, David, 518.
 Dunvegan cup, 465.
 Durantino, Guido, 45.
- Durot, Loperre, 343-4.
 Dutch pottery, 273.
 Duvivier, painter, 448.
 Dwight, John, 249, 483, 505-8, 531.
 ——— Samuel, 508.
- E.
- Écouen, Château d', Tiles from, 196.
 Edkins, Michael, 522.
 Eenhoorn family, 277, 283.
 Eggebrecht, potter, 459.
 Egyptian pottery, 10.
 Ehrenreich, J. E. L., 260.
 ——— M., 294, 462.
 Ehwaldt, Johann Gottlob, 412.
 Eichmann, potter, 393.
 Elers, David, 485.
 ——— John Philip, 485.
 ——— ware, 485.
 Elsner, Dr., 394.
 Erfurt, pottery, 271.
 Etiolles, porcelain, 342.
 Etruria, Factory at, 473.
 Etruscan vases, Copies of, 473.
- F.
- Faenza, maiolica, 74.
 Fahlstrom, André, 292.
 Falconet, Étienne, 360.
 Fauquez, Jean Baptiste, 228-9, 350-1.
 Favot, modeller, 348.
 Februrier, Jacques, 232, 235.
 Fell and Co., 520.
 Fenton, pottery, 492.
 Ferrara, maiolica, 140.
 Fictoor, Louwys, 283.
 Fischer, Morice, 439.
 ——— Sigismund, 325.
 Flaxman, John, R.A., 478.
 Flight, Thomas, 562.
 ——— and Barr, 562-3.
 ——— Barr and Barr, 562.
 Florence, maiolica, 119.
 ——— porcelain, 303.
 Flower, Joseph, 522.
 Fontaine, painter, 371.
 Fontana family, 47-8, 140.
 Fontebasso, Andrea and Giuseppe, 317.
 Forli, maiolica, 97.
 Fornarina plate, 103.
 Foundling vase, 545.
 Fouquay, Nicolas, 198.
 Fowkes, Sir Francis, 522.
 France, pottery, 171.
 ——— porcelain, 329.
 Frank, Richard, 522.
 Frankenthal, pottery, 259.
 ——— porcelain, 397.
 Frankfort-on-the-Main, pottery, 266.
 Frankfort-on-the-Oder, pottery, 266.
 Frankish pottery, 38.

Frantz, Johann Deobalt, 265.
 Frate, El, 87.
 Frechen, stoneware, 244.
 Frick, potter, 394.
 Frye, Thomas, 531.
 Fuina, painter, 128.
 Fulda, porcelain, 417.
 Fulham, pottery, 505.
 Fulvy, Orry de, 360.
 Fürstenberg, porcelain, 418.
 Fürstler, painter, 434.

G.

Gabriele, Nicoli di, 45.
 Gallimore (Caughley), 580.
 Gardner, A., 459.
 Gaudry, Alexandre, 228.
 Gelz, potter, 257.
 Genoa, maiolica, 140.
 Gentili, Bernardino, 128.
 George II, King, Bust of, 537.
 Gera, porcelain, 412.
 Germany, pottery, 236.
 ——— porcelain, 380.
 ——— stoneware, 236, 466.
 Gerraault, potter, 347.
 Gessner, Salomon, 441.
 Geyer, B. R., 292.
 Giannantonio, Federigo di, 45.
 Gide, painter, 440.
 Gill (Wirksworth), 568.
 Ginori family, 304, 309.
 Gioanetti, Vittorio Amedeo, 318-9.
 Giorgio, Maestro, 44, 60, 77.
 Giulio d'Urbino, 140.
 Giusti, Giusto, 304.
 Giustiniani, painter, 128, 130, 310.
 Glass, Joseph, 468.
 Glot, Richard, 230, 340.
 Göltz, J. C., 395.
 Gonzaga, arms, 73.
 Gorinchem, arms, 288.
 Gotha, porcelain, 413.
 Gottbrecht, potter, 412.
 Gotzkowski, Johann Ernst, 389-90.
 Gouffier, Artus and Claude, 174.
 Gouyn, Charles, 540.
 Grassi, Anton, 428.
 Gravant, François, 360.
 Greece, early pottery, 17.
 Green, Guy, 496, 503.
 ——— John, 517.
 Greens, Clarks and Co., 517.
 Greiner family, 407-10, 412, 414, 421.
 Grenzhause, stoneware, 253.
 Grès, 236, 243, 253-5, 257.
 Grönsfeldt-Diepenbrock, Count, 443.
 Grossbreitenbach, porcelain, 410.

Grue, Francesco Antonio, 128-9.
 ——— Francesco Saverio, 127.
 Grunenger, Commissioner, 390, 393.
 Gubbio, maiolica, 60.
 Guerhard, potter, 354.
 Guidobono, Gian Antonio, 141.

H.

Haffringue, potter, 341.
 Hague, The, porcelain, 447.
 Haguenu, pottery, 205.
 Hamburg, City of, arms, 265.
 ——— pottery, 265.
 Hammann, Johann Wolfgang, 420.
 Han dynasty, 634.
 Hanau, pottery, 262.
 Hancock, Robert, 558, 561, 580.
 Hanley, pottery, 485-6.
 Hannong, Balthasar, 205.
 ——— Charles François, 205.
 ——— Joseph Adam, 205, 352, 398.
 ——— Paul Antoine, 205-6, 259, 351, 362, 397.
 ——— Pierre Antoine, 226, 358-9, 362.
 Harburg, 255.
 Harrison, John, 471.
 Haynes, George, 526.
 Heath, John and Christopher, 552.
 Heinrich, Karl, 266.
 ——— Karl Emil, 271.
 Hemphill, Judge Joseph, 687.
 Henri Deux ware, *see* St. Porchaire.
 Herculaneum, pottery, 504.
 Herend, porcelain, 434.
 Heringle, potter, 235.
 Hewelche and Co., Frederick, 322, 326.
 Heylyn, Edward, 531.
 Hiegel, F. G., 259.
 Hirschvogel, Veit, 236-7.
 Hispano-Moresque, pottery, 149.
 Höchst, pottery, 257.
 ——— porcelain, 395.
 Höhr, stoneware, 250.
 Holdship, Richard, 561.
 Holland, pottery, 273.
 ——— porcelain, 443.
 Hollins, Michael Daintry, 587.
 ——— Samuel, 484.
 ——— T. and J., 484.
 Hopfgarten, Major von, 410.
 Hörisch factory, 259.
 Höroldt, J. G., 381.
 Hubert, painter, 440.
 Humble, Green and Co., 517.

Hungary, porcelain, 434.
 Hüniger, Cristoph Conrad, 292, 425, 455.

I.

Iles, Frank, 508.
 Imari ware, 646, 654.
 Incised ware, 143.
 Italy, maiolica, 43.
 ——— porcelain, 303.

J.

Jackfield, pottery, 505.
 Jacoba Kanneetje, 273.
 Jacobi, Mauritius, 393.
 Jacques, Symphorien, 231, 339-40.
 Japanese pottery and porcelain, 641-54.
 Jeannot, Pierre, 215.
 Jeronimo, Mo, 97.
 Jersey City Pottery, 687.
 Juechtzer, Christo Gottfried, 389.
 Jullien, Joseph, 230-1, 339-40.

K.

Kam family, 277.
 Kändler, Johann Joachim, 325, 381-2, 389, 404.
 K'ang Hsi porcelain, 637.
 Keizer, Albrecht de, 277.
 Kelsterbach, porcelain, 407.
 Kerr and Binns, 563.
 Kessel, P. J. van, 277.
 Keyser, *see* Keizer.
 Kiel, pottery, 260.
 King-te-chen factory, 614, 636.
 Kleflyn family, 277.
 Klipsel, potter, 393.
 Kloster Veilsdorf, *see* Kloster Veilsdorf.
 Knöller, Johann Georg, 243.
 Kolbe, potter, 394.
 Kooge, Abram de, 277.
 Korzec, porcelain, 459.
 Krannich, Johann Christoph, 272.
 Kraut, Hans, 237.
 Kreussen, pottery, 254.
 Kruyk, Ghisbrecht Lambrechtse, 283.
 Kuan-yin, goddess, Figure of, 638.
 Kuntze, Christian Gottlieb, 396.

L.

La Fratta, sgraffiato ware, 144.
 Lambeth, pottery, 511.
 Lamoninary, potter, 228-9, 350.
 Lane Delph, pottery, 483, 494.

- Lane End, pottery, 493.
 Lanfray, François, 223, 348.
 Lang or Langen, Baron von, 372, 418.
 Lanz, Johann Wilhelm, 397.
 Lauenstein, stoneware, 244-257.
 Laun, Hartog van, 284.
 Lebarquet, potter, 183.
 Lebœuf, André Marie, 353.
 Lebrun, Benoist, 343, 348.
 Le Cerf, Joseph, 215.
 Lecreux, Nicolas, 451.
 Leech or Leigh, potter, 224.
 Leeds, pottery, 517.
 Le Grand, painter, 371.
 Le Guay *père*, painter, 371.
 Lei, Pietro, 73.
 Leichner, Anton, 447.
 Leihamer, Abraham, 260.
 Leipzig, pottery, 238.
 Leithner, Josef, 428.
 Le Maire, potter, 359.
 Lemire, modeller, 348.
 Lenoncourt, Robert de, Cardinal, Arms of, 59.
 Le Nove, maiolica, 115.
 ——— porcelain, 325.
 Lille, pottery, 232.
 ——— porcelain, 343.
 Limbach, porcelain, 410.
 Link, Konrad, 397, 401.
 Lippert, George, 434.
 Lisbon, maiolica, 167.
 Littler, William, 588.
 Liverpool Free Public Museums, 505.
 ——— pottery, 495.
 ——— porcelain, 503.
 Locker, William, 557.
 Locré, Jean Baptiste, 354.
 Longport, pottery, 494.
 Longton Hall, porcelain, 588.
 Looschen, painter, 394.
 Loreto, maiolica, 142.
 Löwenfinck, A. von, 395.
 Lowesby, pottery, 522.
 Lowestoft, porcelain, 570.
 Loyal, Charles, 216.
 Lück, Johann Friedrich, 397.
 Ludwigsburg, pottery, 261.
 ——— porcelain, 419.
 Lunéville, pottery, 216.
 ——— porcelain, 346.
 Luplau, modeller, 372.
 Luxemburg, pottery, 288.
 ——— porcelain, 452.
- M.**
- Macedonian period, 28.
 Macheleid, Georg Heinrich, 407.
 Madrid, *see* Buen Retiro.
 Magna Græcia, Vases found in, 28.
 Maiolica, Italian, 43.
 ——— Spanish, 149.
- Majorca, maiolica, 158.
 Malaga, maiolica, 150.
 Manara, Baldasara, 87.
 Manardi, The sisters, 115.
 Manerbe, pottery, 220.
 Manises, maiolica, 161.
 Mantel, modeller, 394.
 Marburg, pottery, 261.
 Marcolini, Count Camillo, 383.
 Marconi, Giovanni, 327.
 Marforio, Sebastiano, 73.
 Mariani, Gian Maria, 45.
 Marieberg, pottery, 294.
 ——— porcelain, 462.
 Marini, Dionigi, 113.
 Marseilles, pottery, 211.
 ——— porcelain, 353.
 Martin ware, 513.
 Mason, Charles James, 495.
 ——— Miles, 494.
 Masquelier, J., 235.
 Masselli, Thomas, 140.
 Maurin des Aubiez, 225, 359.
 Mayer, Elijah, 486.
 ——— The brothers, 448.
 Mazer-bowls, 465.
 Medici porcelain, 303.
 Meissen porcelain, 380-9.
 Melchior, Johann Peter, 395-7.
 Mennecy-Villeroy porcelain, 334.
 Menniken, Baldem, 249.
 Mesopotamia, Pottery found in, 9.
 Mexico, potters, 681.
 ——— Spanish influence, 681-2.
 Meyer, Richard, 393.
 Milan, maiolica, 134.
 Miles, potter, 485.
 Ming dynasty, 636.
 Minton, Herbert, 584.
 ——— Thomas, 581, 584, 587.
 ——— and Co., 587.
 Moncloa, porcelain, 377.
 Monnier, potter, 342.
 Montarey, Jean Baptiste Outrequin de, 355.
 Monte Lupo, maiolica, 133.
 Montereau, pottery, 232.
 Moravia, pottery, 296.
 Morin, painter, 371.
 Moscow, porcelain, 459.
 Moustiers, pottery, 206.
 Mulhouser, Pierre, 440.
 Müller, B., 440.
 ——— Franz Heinrich, 372.
 Münden, pottery, 266.
 Murano factory, 114.
- N.**
- Nankin, Porcelain tower at, 617.
 Nantgarw, porcelain, 591.
 Naples, maiolica, 130.
 ——— porcelain, 309.
- Nast, Nepomuc Hermann, 356, 359.
 Neale and Palmer, 491.
 Nehracher, potter, 441.
 Nevers, pottery, 193.
 Newcastle-on-Tyne, pottery, 519.
 New Hall, pottery, 484.
 ——— porcelain, 580.
 Niderviller, pottery, 223.
 ——— porcelain, 348.
 Niedermayer, potter, 401, 427-8.
 Nimes, pottery, 193.
 Noegli, M., 290.
 Nogel, potter, 393.
 Nottingham, stoneware, 521.
 Nove, *see* Le Nove.
 Nuremberg, pottery, 236.
 Nymphenburg, porcelain, 401.
 Nyon, porcelain, 440.
- O.**
- Oberdorf, pottery, 241.
 Oiron ware, *see* St. Porchaire.
 Olery, Joseph, 206, 209, 211.
 Oporto, *see* Vista Alegri.
 Orleans, porcelain, 347.
 Orsini, Niclaus, 77.
 Ortolani, Ludovico, 321.
 Oude Amstel, porcelain, 445.
 ——— Loosdrecht, porcelain, 444.
 Overtoom, pottery, 284.
- P.**
- Padua, maiolica, 125.
 Palissy, Bernard, 187.
 ——— ware, Imitations of, 220, 513, 587.
 Palmer, Henry, 486, 491.
 Paquier, Claude du, 425.
 Parian porcelain (American), 687.
 Paris, pottery, 184.
 Paris: Bellville, porcelain, 357.
 ——— Faubourg Rue St. Denis, porcelain, 358.
 ——— Faubourg St. Honoré, porcelain, 355.
 ——— Pont-aux-Choux, porcelain, 355.
 ——— Rue de Bondy, porcelain, 354.
 ——— Rue de Crussol, porcelain, 356.
 ——— Rue des Amandiers-Popincourt, porcelain, 356.
 ——— Rue Fontaine au Roy, porcelain, 354.
 ——— Rue Thiroux, porcelain, 353.
 Parolini, Sig., 115, 328.

Passenger, Charles and Fred, 508.
 Patanazzi family, 59.
 Pavia, sgraffiato ware, 144.
 Peg tankards, 465.
 Pegg, W., 558.
 Pelissier, Pierre, 235, 343.
 Pellevé, E., 342.
 ——— Pierre, 215.
 Pellipario, *see* Fontana.
 Pennington, potter, 504.
 Perestino, 66.
 Perrin, V. and Abelard, 212, 214, 353.
 Persia, pottery, 655.
 Perugia, Arms of, 144.
 Pesaro, maiolica, 67.
 Peterinck, François Joseph, 448.
 Petit, Jacob, 235, 357.
 Petrograd, pottery, 291.
 ——— porcelain, 455.
 Pfalz-Zweibrücken, porcelain, 421.
 Philadelphia, Factory at, 687.
 Piccolpassi, Cipriano, MS. by, 44, 73, 78, 97, 106, 126, 140.
 Piédor, potter, 348.
 Pietersz, Herman, 274.
 Pigory, potter, 333-4.
 Pijnacker, Jacob and Adrien, 277.
 Pinxton, porcelain, 568.
 Pirola, Casa, 77-8.
 Pisa, maiolica, 106.
 Place ware, 514.
 Plymouth, porcelain, 573.
 Poirel, Nicolas, 197.
 Poland, pottery, 291.
 ——— porcelain, 461.
 Pompadour, Madame de, 360-1.
 Poniatowski, Stanislaus Augustus, 291, 461.
 Popoff, A., 459.
 Portland vase, 475.
 Portugal, pottery, 167.
 ——— porcelain, 379.
 Poterat, Edmé, 197.
 ——— Louis, 197, 330.
 Potter, Charles, 356.
 ——— Christopher, 333.
 Potter's Hill, New York, Factory at, 683.
 Pountney and Allies, 525.
 Prestonpans, pottery, 529.
 Preuning, Paul, 237.
 Proskau, pottery, 296.
 Punch-bowls, Liverpool, 499.

R.

Raeren, stoneware, 249.
 Rafaello, Girolamo, 133.
 Ragnolis, Nicolaus de, 77.
 Raphael, 43, 45, 66, 78, 103.
 Rato, pottery, 167.
 Ratti, Agostino, 142.

Rauenstein, porcelain, 414.
 Ravenna, maiolica, 98.
 Redcliffe Back pottery, 522.
 Regnault and Graindorge, potters, 344.
 Rehnisch, Johann Frederick, 272.
 Rendorp, J., and partners, 445-6.
 René of Anjou, King, arms, 120.
 Rhodian pottery, 668.
 Ricardo, Halsey, 508.
 Richard, Ernest Heinrich, 390.
 Ries, potter, 396.
 Rimini, maiolica, 97.
 Ring, Joseph, 525.
 Ringler, Joseph Jacob, 395, 401, 419.
 Robbia, Andrea della, 125.
 ——— Luca della, 120, 125.
 Robert, Joseph, 353.
 ——— Joseph Gaspard, 212.
 Robillard, potter, 441.
 Rocco, G., 128.
 Rockingham, pottery, 518.
 ——— porcelain, 564.
 ——— ware (American), 687.
 Rodney Jug, The, 557.
 Roger, potter, 344.
 Rolet, M., 60, 214.
 Roman pottery, 29.
 ——— tiles, 35.
 Rörstrand, pottery, 292.
 Rose, John 581-2, 590, 592.
 ——— factory, Delft, 283.
 Roselli, Matt., 128.
 Rotberg, Wilhelm von, 413.
 Roubiliac, 540.
 Rouen, pottery, 196.
 ——— porcelain, 330.
 Rous, T., 466.
 Roux, Pol, 208.
 Rovigo, *see* Xanto.
 Rubati, Pasquale, 139.
 Rudolph II, Emperor, Portrait of, 272.
 Rudolstadt, porcelain, 409.
 Russia, pottery 291.
 ——— porcelain, 455.
 Russinger, Laurentius, 354, 421.
 Rye, pottery, 525-6.

S.

Sadler, John, 496, 503-5.
 ——— and Green, 561.
 St. Anthonys, pottery, 520.
 St. Amand-les-Eaux, porcelain, 351.
 St. Clément, pottery, 220.
 St. Cloud, porcelain, 329, 359.
 St. Crieg, potter, 231.
 St. Georgen-am-See, pottery, 241.
 St. Mary Redcliffe Church, View of, 522-3.

St. Petersburg, *see* Petrograd.
 St. Porchaire, pottery, 173.
 Salmazzo, Giovanni Maria, 115.
 Samian pottery, 30, 38.
 Sardinia, Arms of, 319.
 Sarreguemines, pottery, 227.
 Satsuma ware, 653-4.
 Savino, Guido di, 74.
 Savona, maiolica, 141.
 Savy, Honoré, 212, 214, 353.
 Saxon pottery, 38.
 Sceaux-Penthièvre, pottery, 230.
 ——— porcelain, 340.
 Schaper, Johann, 256.
 Scherzheim, pottery, 256.
 Schitter, Baron, 461.
 Schlaggenwald, porcelain, 434.
 Schmidt, M., 242.
 Schneider, potter, 216.
 Scholtz, B., 428.
 Seltzmann, Hans, 241.
 Sèvres, porcelain, 359.
 Sewell and Donkin, 520.
 Sgraffiato, 143-4.
 Shaw, Ralph, 480.
 ——— Alderman Thomas, 495, 503.
 Shelton, pottery and porcelain, 482, 484, 580.
 Siegburg, stoneware, 249.
 Siena, maiolica, 104.
 ——— Tiles at, 105.
 Sigalon, Antoine, 193.
 Simpson, William, 244.
 Sinceny, pottery, 214.
 Soliva, painter, 163.
 Solon, Marc Louis, 587.
 Sonnenschein, potter, 441.
 Sorgenthal, Konrad von, 428.
 Spain, maiolica, 149.
 ——— porcelain, 375.
 Spengler, John James, 441, 557.
 Spode, Josiah, 492, 584.
 ——— porcelain, 584.
 Sprimont, Nicolas, 540, 542, 545-6.
 Staffordshire, pottery, 468.
 ——— porcelain, 582.
 Stanislas, La Manufacture, 346.
 Steel, Moses, 482.
 Stieglitz, Johann Paul, 271.
 Stockholm, pottery, 293.
 Stoke-upon-Trent, porcelain, 584.
 Strasburg, pottery, 205.
 ——— porcelain, 351.
 Strehla, pottery, 238.
 Stunkel, Herr, 418.
 Sung dynasty, 635.
 Surval, Anthéaume de, 333.
 Sussex, pottery, 525.

- Swansea, pottery, 526.
 ——— porcelain, 589.
 Sweden, pottery, 292.
 ——— porcelain, 462.
 Swinton, pottery, 518.
 ——— porcelain, 563.
 Switzerland, pottery, 289.
 ——— porcelain, 440.
 Syria, pottery, 668.
- T.
- T B, monogram, 87.
 Tacca, Pietro, Figures after, 310.
 Tagliolini, Filippo, 317.
 Talavera, maiolica, 164.
 Talor, William, 468.
 T'ang dynasty, 634.
 Teinitz, pottery, 295.
 Temminck, painter, 447.
 Temple Back, pottery, 525.
 Ter Himpelen, 278.
 Terchi (or Terenze), Antonio and Bartolommeo, 106, 115.
 Terre de Lorraine, 216, 346.
 Thuringia, porcelain, 407.
 Thursfield, Richard, 505.
 Tiles, American, 681.
 ——— Bristol, 522.
 ——— De Morgan, 508.
 ——— Dutch, 287.
 ——— French, 196-7.
 ——— Persian, 655-6, 667.
 ——— Portuguese, 167.
 ——— Roman, 35.
 ——— Spanish, 149, 153-4.
 ——— Turkish, 668, 675.
 Toft, Thomas and Ralph, 468.
 Torteroli, Gian Tommaso, 142.
 Tortoiseshell ware, 492.
 Toulouse, Edmé, 355.
 ——— pottery, 223.
 Tournai, porcelain, 448.
 Transfer-printing, 496, 558, 561, 687.
 Treviso, maiolica, 98.
 ——— porcelain, 317.
 Triana, maiolica, 162.
 Trou, Gabriel and Henri, 329.
 Tschirnhaus, 258, 380.
 Tunstall, pottery, 492-3.
 Turin, maiolica, 139.
 Turkey, pottery, 638.
- Turner, John, 493-4.
 ——— Thomas, 580.
 ——— William, 493-4.
 ——— William Ellis, 687.
 Tver, porcelain, 459.
- U.
- “Unaker” (china clay), importation to England, 684.
 Urbino, maiolica, 45.
 ——— Nicola da, *see* Fontana.
 Utrecht, pottery, 283.
 Utzschneider, Paul, 227.
- V.
- Valencia, maiolica, 153.
 Valenciennes, porcelain, 350.
 Varages, pottery, 211.
 Vecchio, F. del, 130.
 Vienna, porcelain, 425.
 Venice, maiolica, 106.
 ——— porcelain, 319.
 Verboeckhoven, sculptor, 351.
 Vermonet, Jacques, 349.
 Verneuilh, Pierre, 352.
 Verona, maiolica, 87.
 Verstelle, Gertruy, 283.
 Vezzi, Francesco, 320-1.
 Vilhaut, M., 219.
 Villars, Louis Honoré de la Marre de, 355.
 Vincennes, pottery, 225.
 ——— porcelain, 359.
 Vinovo, porcelain, 318.
 Violins, Delft, 278.
 Viseer, Pieter, 278.
 Vista Alegri, porcelain, 379.
 Viterbo, maiolica, 98.
 Volkstedt porcelain, 407.
 Voyez, John, 491.
 Vroom, painter, 274.
- W.
- Wagner, painter, 272.
 Walker, Samuel, 590-1.
 ——— Browne, Aldred and Richman, 570.
 Wall, Dr., 558, 561.
 Wallendorf, porcelain, 420.
 Walpole, Horace, 347, 517, 579.
- Warburton, John, 492.
 Warsaw: Belvedere factory, 291, 461.
 ——— porcelain, 461.
 Webber, modeller, 476, 478.
 Wedgwood, Josiah, 471-80, 492, 504, 508.
 ——— Thomas, 471.
 ——— and Bentley, 473, 478, 480, 486.
 ——— Imitators of, 486, 491, 493, 522.
 ——— ware:
 Queen's, 471, 503.
 basaltes, 473.
 jasper, 474.
 jasper dip, 475.
 Weesp, porcelain, 443.
 Wegely, Wilhelm Caspar, 389, 394.
 Welby, potter, 295.
 Whieldon, Thomas, 471, 492.
 Wicart, N., 445.
 Wintergurst family, 256.
 Winterthur, pottery, 289.
 Wirksworth ware, 568.
 Withers, E., 557.
 Wolf, Jean, 292.
 Wolff, potter, 461.
 Wood, Aaron, 481, 492.
 ——— Enoch, 482.
 ——— Ralph, 481-2.
 ——— and Caldwell, 482.
 Worcester, porcelain, 558-65.
 Worthington, Humble and Holland, 504.
 Wrotham, pottery, 467.
- X.
- Xanto, Francesco, 46, 60.
- Y.
- Yarmouth, pottery, 521.
 Yearsley, pottery, 514.
 Yorkshire, pottery, 514.
 Young, W. W., 529, 592.
 Yüan dynasty, 636.
- Z.
- Zeschinger, painter, 418.
 Zurich, pottery, 290.
 ——— porcelain, 441.

In one handsome volume of over 1,100 pages. Imperial 8vo, cloth, gilt top. Price 50/- net.

"The New Chaffers"

*Enlarged and Revised, also over 1,500 New Marks added.
13th Edition*

MARKS AND MONOGRAMS ON EUROPEAN AND ORIENTAL POTTERY AND PORCELAIN

WITH Historical Notices of each Manufactory, over 5,000 Potters' Marks and Illustrations, by **WILLIAM CHAFFERS**. With an Increased number of some 1,500 Potters' Marks, List of Sale Prices and Additional Information. Edited by **FREDERICK LITCHFIELD**; assisted by **R. L. Hobson, B.A.**, of the *British Museum* (Majolica and Oriental Section), and **Dr. Justus Brinckmann**, *Director of the Hamburg Museum*.

*In one handsome volume. Imperial 8vo, cloth, gilt top,
Price 35/- net.*

HALL MARKS ON GOLD AND SILVER PLATE

ILLUSTRATED with Revised Tables of Annual Date Letters employed in the Assay Offices of England, Scotland and Ireland, by **WILLIAM CHAFFERS**. Extended and Enlarged Edition (the Tenth Issue) and with the Addition of New Date Letters and Marks, and a Bibliography. Also incorporating Makers' Marks from the "*Gilda Auri-fabrorum*." Edited by **Major C. A. MARKHAM, F.S.A.**, author of "*Pewter Marks and Old Pewter Ware*," "*The Church Plate of the County of Northampton*," etc.

REEVES AND TURNER,
83 CHARING CROSS ROAD, LONDON, ENGLAND.

Mr. William Chaffers' Works.

Chaffers' Works on Pottery and Porcelain, and on Gold and Silver Plate, are the recognised authoritative works amongst all Collectors, Librarians, Auctioneers, Dealers, Estate Agents and Valuers for Probate and in the Law Courts. They are from time to time brought up-to-date by their respective editors.

THE "NEW CHAFFERS," RESET, ENLARGED AND REVISED THROUGHOUT.

MARKS AND MONOGRAMS ON EUROPEAN AND ORIENTAL POTTERY AND PORCELAIN. With over 5,000 Potters' Marks and Illustrations. By WILLIAM CHAFFERS. Thirteenth Edition, with an Increased Number of over 1,500 Potters' Marks, also a List of Sale Prices. Edited by F. LITCHFIELD, assisted by R. L. HOBSON, of the British Museum (Majolica and Oriental Sections), and DR. JUSTUS BRINCKMANN, Curator of the Hamburg Museum. Over 1,000 pages, thick imp. 8vo, ornamental cloth, gilt top, 50s. *net*.

HALL MARKS ON GOLD AND SILVER PLATE. By WM. CHAFFERS. Illustrated with Revised Tables of Annual Date Letters Employed in the Assay Offices of England, Scotland and Ireland. Extended and Enlarged, and with the addition of New Date Letters and Marks and a Bibliography. Also incorporating Makers' Marks from the "*Gilda Aurifabrorum*." The Tenth issue. Edited by MAJOR C. A. MARKHAM, F.S.A. Imp. 8vo, cloth, 35s. *net*. New Edition.

HANDBOOK TO HALL MARKS ON GOLD AND SILVER PLATE By W. CHAFFERS. With Revised Tables of Annual Date Letters Employed in the Assay Offices of England, Scotland and Ireland. Fourth Edition, Edited and Extended by C. A. MARKHAM, F.S.A. Crown 8vo, cloth, 7s. 6d. *net*.

Companion volume to Chaffers' "Marks and Monograms on Pottery and Porcelain."

THE NEW KERAMIC GALLERY. Containing Seven Hundred Illustrations of rare, curious and choice Examples of Pottery and Porcelain from early Times to the beginning of the Twentieth Century, and including eight full-page plates in colours, with Descriptive Letterpress and Historical Notes, by WILLIAM CHAFFERS. This edition, the third, is enlarged by over one hundred additional illustrations, with descriptions, as well as extra full-page plates in colours and numerous marks, the whole work being revised and edited by H. M. CUNDALL, I.S.O., F.S.A. In two volumes, 40s. *net*.

The New Collector's **HANDBOOK OF MARKS AND MONOGRAMS ON POTTERY AND PORCELAIN** of the Renaissance and Modern Periods. With upwards of 5,000 Marks (including 2,500 Marks now added). By WILLIAM CHAFFERS. Chiefly selected from his Larger Work. With Historical Notices of each Manufactory. Revised by FREDERICK LITCHFIELD. Crown 8vo, cloth, 10s. *net*.

COLLECTOR'S HANDBOOK TO KERAMICS OF THE RENAISSANCE AND MODERN PERIODS. Selected from the Larger Work entitled "*The Ceramic Gallery*." By W. CHAFFERS. With 350 Illustrations. Crown 8vo, cloth, 6s. 6d. *net*.

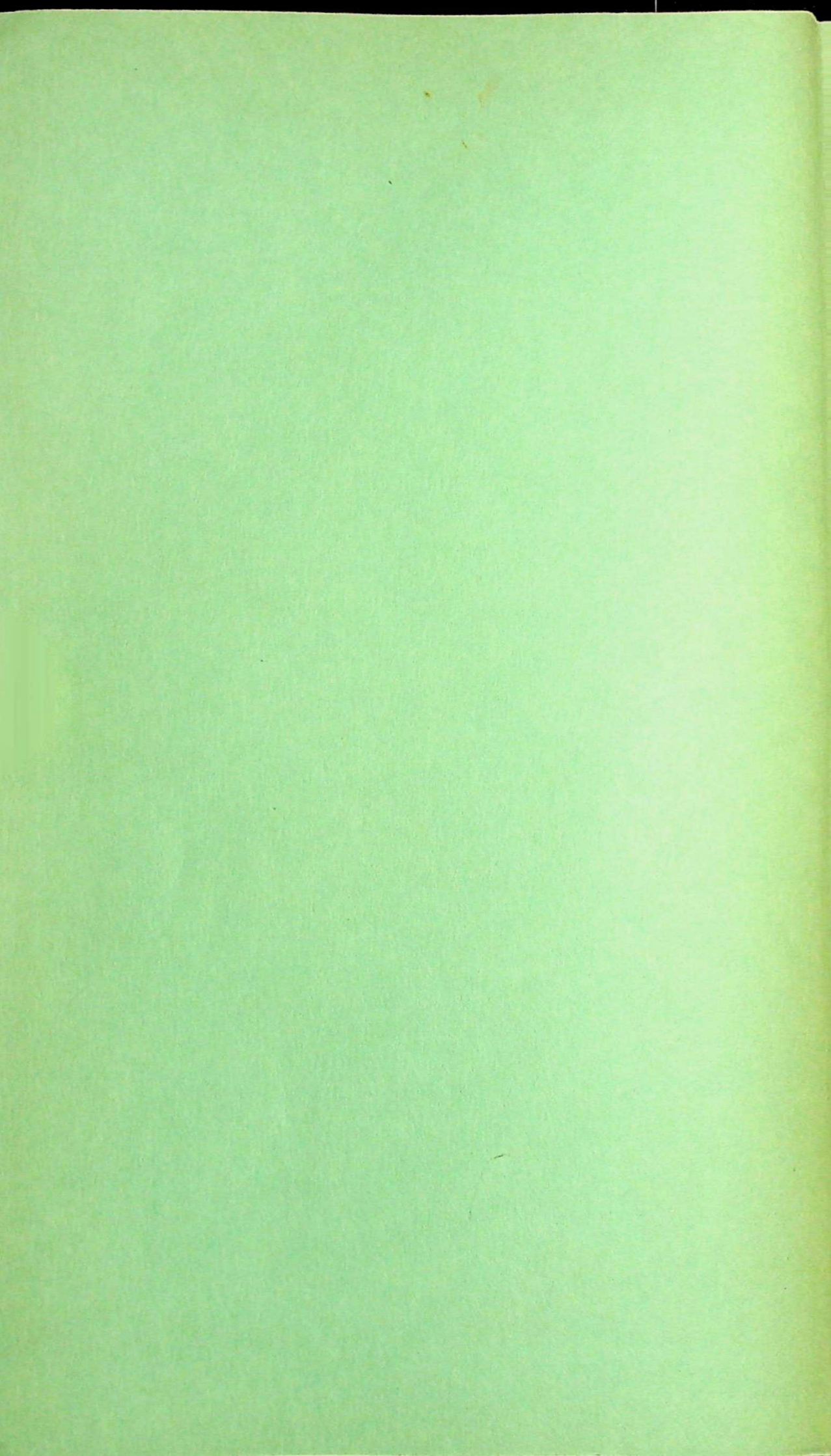
HANDBOOK TO FOREIGN HALL MARKS ON GOLD AND SILVER PLATE (except those on French Plate). By C. A. MARKHAM, F.S.A. Containing 163 Stamps. With Notes on the Various Makers. Crown 8vo, cloth, 6s. *net*.

HANDBOOK TO FRENCH HALL MARKS ON GOLD AND SILVER PLATE. By C. A. MARKHAM. Notes on the Various Makers, with Illustrations of their Marks. Crown 8vo, cloth, 6s. *net*.

ENGLISH HERALDRY. Specially Prepared for the Use of Students. By CHARLES BOUTELL. Eleventh Edition, Edited and Revised with Additions (including New Orders), by A. C. FOX-DAVIES. Nearly 500 Illustrations, 367 pages. Crown 8vo, cloth, 7s. 6d.

ARMS AND ARMOUR IN ANTIQUITY AND THE MIDDLE AGES; also a Descriptive Notice of Modern Weapons. By CHARLES BOUTELL. Translated from the French of M. P. LACOMBE. With a Preface, Notes, and an Additional Chapter on Arms and Armour in England. A New Edition. With numerous added Illustrations of fine Specimens from the Collections of Sir Noël Paton, Lord Zouche, Windsor Castle, etc., etc. Crown 8vo, cloth, 7s. 6d.

LONDON: REEVES AND TURNER, 83 CHARING CROSS ROAD, W.C.2.



PATENT OFFICE

JAN 6 1948

DESIGN DIVISION

RETURN TO
DESIGN DIV.

